

The
HISTORY
of the
ART
of
WRITING

HENRY SMITH WILLIAMS L.L.D.

Part IV.
MODERN SERIES



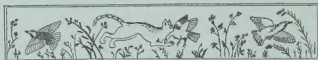


FOLIO IV ❧ PLATES 151-203

Illuminated MSS. of the Orient and Autograph Writings of Modern Europe

CHAPTER ❧ XXIV

- Plate 151. Book Made of Folded Bark.
- Plate 152. Square Pali Manuscript with Ornamented Wooden Cover.
- Plate 153. Shah Nāmah, or Book of Kings.
- Plate 154. Poetical Biography (In Persian) of Shaikh Abdu'l-Kādir Jilānī.
- Plate 155. Quotations from the Koran and Extracts from Arabic and Persian Authors.
- Plate 156. Khāwar Nāmah.
- Plate 157. Arabic Gospels.
- Plate 158. Armenian Manuscript.





CHAPTER XXIV

ILLUMINATED MANUSCRIPTS OF THE ORIENT

THE art of illuminating books reached its climax in the East at about the same time when it flourished in the West. It continued to be practised there, however, long after it had gone out of fashion in Europe, and, indeed, it has by no means been given up altogether in the present.

Our plates illustrate vividly the different styles of ornamentation that are characteristic of the various countries of Asia, ranging from the crude half barbaric characters of the bark book from Sumatra to the intricate patterns of the Persian Book of Kings.

Various other forms of Oriental illumination have been shown in previous plates. The distinctive characteristic of the Oriental art as a whole is, it will be observed, that the artist's taste runs to conventional patterns and conventionalized flowers and leaves, rather than to the portrayal of the human figure. The latter is not altogether ignored, to be sure; but, as a rule, where figures are represented, they are given a page by themselves, or at least are given the major position on the page.

Such is the case with the great Persian Book of Kings, a text page of which is shown in plate 153. With the Mahomedans, indeed, the delineation of the human figure was altogether proscribed through religious fear that such delineation might lead to image-worship; an attempt being made in this regard to shun the example set by the Christians of Byzantium.

It will be seen that as regards minute details the illuminator's art in Persia has reached a stage that has never been surpassed anywhere. Time was obviously no consideration to the artist who illuminated the pages of the Shah Námah.

In beauty of color these manuscripts are quite unsurpassed, but for breadth of handling and for those qualities that go to make up a higher art such illumination as this gives little opportunity.

The Armenian manuscript shown in plate 158 represents a transition form between the art of the East and that of the West.

The Armenian language is restricted to a small area in Western Asia, and its alphabet, though believed to be of Semitic origin, shows the influence of Greek so strongly that some paleographers contend for its Greek origin. The very fact that our example is a page of the Hebrew gospel speaks for the influence of Western ideas on Armenian thought.



PORTFOLIO IV

ILLUMINATED MSS. OF THE ORIENT AND AUTOGRAPH WRITINGS OF MODERN EUROPE

TABLE OF CONTENTS

CHAPTER XXIV

ILLUMINATED MANUSCRIPTS OF THE ORIENT

- Plate 151 Book Made of Folded Bark.
Plate 152 Square Pali Manuscript with Ornamented Wooden Cover.
Plate 153 Shah Nāmah, or Book of Kings.
Plate 154 Poetical Biography (In Persian) of Shaikh Abdu'l-Kādir Jilani.
Plate 155 Quotations from the Koran and Extracts from Arabic and Persian Authors.
Plate 156 Khāwar Nāmah.
Plate 157 Arabic Gospels.
Plate 158 Armenian Manuscript.

CHAPTER XXV

AUTOGRAPH WRITINGS OF THE SIXTEENTH CENTURY

- Plate 159 Leonardo da Vinci.
Plate 160 Michelagnolo Buonarroti.
Plate 161 Machiavelli.
Plate 162 Ludovico Ariosto.
Plate 163 Torquato Tasso.
Plate 164 Martin Luther.
Plate 165 Michel De Montaigne.
Plate 166 Edmund Spenser.

CHAPTER XXVI

MANUSCRIPTS OF THE SEVENTEENTH CENTURY

- Plate 167 William Shakespeare.
Plate 168 Sir Francis Bacon.
Plate 169 Galileo Galilei.
Plate 170 Ben Jonson.
Plate 171 Lope Felix De Vega Carpio.
Plate 172 John Milton.
Plate 173 Jean Baptiste Poquelin Molière.
Plate 174 Pierre Corneille.
Plate 175 John Locke.
Plate 176 Joseph Addison.

CHAPTER XXVII

MANUSCRIPTS OF THE EIGHTEENTH CENTURY

- Plate 177 Alexander Pope.
Plate 178 Sir Isaac Newton.
Plate 179 Gottfried Wilhelm Leibnitz.
Plate 180 Jonathan Swift.
Plate 181 Samuel Johnson.
Plate 182 François Marie Arouet de Voltaire.
Plate 183 Samuel Richardson.
Plate 184 Oliver Goldsmith.
Plate 185 Edward Gibbon.
Plate 186 Robert Burns.
Plate 187 Benjamin Franklin.
Plate 188 Immanuel Kant.

CHAPTER XXVIII

MANUSCRIPTS OF THE NINETEENTH CENTURY

- Plate 189 Johann Wolfgang Von Goethe.
Plate 190 Johann Christoph Friedrich Von Schiller.
Plate 191 Sir Walter Scott.
Plate 192 Alexander Pushkin.
Plate 193 Lord Byron.
Plate 194 John Keats.
Plate 195 Thomas Babington Macaulay.
Plate 196 William Makepeace Thackeray.
Plate 197 Charles Dickens.
Plate 198 George Eliot.
Plate 199 Ivan Sergeyevich Turgenieff.
Plate 200 Victor Hugo.
Plate 201 Ralph Waldo Emerson.
Plate 202 Henry Wadsworth Longfellow.
Plate 203 Alfred, Lord Tennyson.

APPENDIX

OF THE HISTORY OF THE COUNTRY

OF THE

WEST INDIES

IN THE

SEVENTEENTH CENTURY

BY

JOHN HARRISON

OF THE

WEST INDIES

IN THE

SEVENTEENTH CENTURY

BY

JOHN HARRISON

OF THE

WEST INDIES

IN THE

SEVENTEENTH CENTURY

BY

JOHN HARRISON

OF THE

WEST INDIES

IN THE

SEVENTEENTH CENTURY

BY

JOHN HARRISON

OF THE

WEST INDIES

IN THE

SEVENTEENTH CENTURY

BY

JOHN HARRISON

PLATE 151. BOOK MADE OF FOLDED BARK

British Museum

THE plate represents a book on witchcraft in the Battak (called also Batak and Batta) character. It is written on folded bark in lines arranged from left to right, the lines being read from bottom to top.

Dr. Reinhold Rost, C.I.E., LL.D., who has written largely upon the subject of oriental alphabets in the ninth edition of the *Encyclopædia Britannica*, says that the Battak, together with a number of ancient Malayan alphabets, is ultimately traceable to the ancient Cambodian characters. The Cambodian characters in their turn, according to Professor Rost, are derived from a South Indian alphabet such as was used for monumental inscriptions in the sixth and eighth centuries, A.D.

The book represented in the plate has unique interest because of the manner in which its covers are held together by a piece of snakeskin. Among the attendants at the India Office it is known as the "Snakeskin Book" in consequence.

The Battas are a people living in the northern part of Sumatra, and are supposed to represent the oldest inhabitants of the island. They are in general a peaceable people, engaging principally in agriculture, although they do practise cannibalism and are in the habit of eating their prisoners of war. A general knowledge of reading and writing prevails among them.

Dr. H. N. van der Tuuk with his *Reader and Dictionary* has made their language accessible to Europeans. According to him, it is closely connected with the ancient Javanese, although other authorities state that it is the oldest of the Malay-Polynesian dialects, and is nearly related to the Howa language of Madagascar.

The religion of the Battas is characterized by demon and ancestor worship, and is full of barbarous practices. Hence it is not surprising to find that their literature is composed chiefly of books on witchcraft, incantations and the like.

The Battak writing also bears a resemblance to the Lolo writing used in a certain part of China.





BOOK MADE OF FOLDED BARK.

The inscription is in the Batak character.

India Office, London

From Sumatra.



PLATE 152. SQUARE PALI MANUSCRIPT WITH
ORNAMENTED WOODEN COVERS

India Office, London.

THE plate represents the top cover and one page of a manuscript containing a part of the *Kammavācā*, or ritualistic manual of the Buddhists, written in Square Pali. The cover is of wood and elaborately ornamented. There are ten leaves in the book, each containing six lines, which are bound together something in the style of a Venetian blind, the one shown in the plate being the ninth.

The manuscript contains the first chapter of the *Kammavācā* and a part of the fourth, the latter beginning in the middle of the first line of the last leaf. In transliteration the MS. begins: "pathamam upajjham gahapetabbo," and ends, "suriguggamana samage vattam (sic) hathine-cwaram demati datum valtati ti altha."

Pali is the language in which the sacred books of the Buddhists are written. It is a younger derivative of a sister language of the Sanscrit and originated probably in the western part of India. The Buddhists declare it to be the original language from which all others are derived and Buddha himself, it is alleged, spoke in this language.

Pali has a large literature, many specimens of which have been published by the *Pali Text Society*, established in 1881. The *Kammavācā* was the first work in Pali to be published in Europe, by Spiegel, who brought it out in 1841.





SQUARE PALI MANUSCRIPT WITH ORNAMENTED WOODEN COVER.

India Office, London



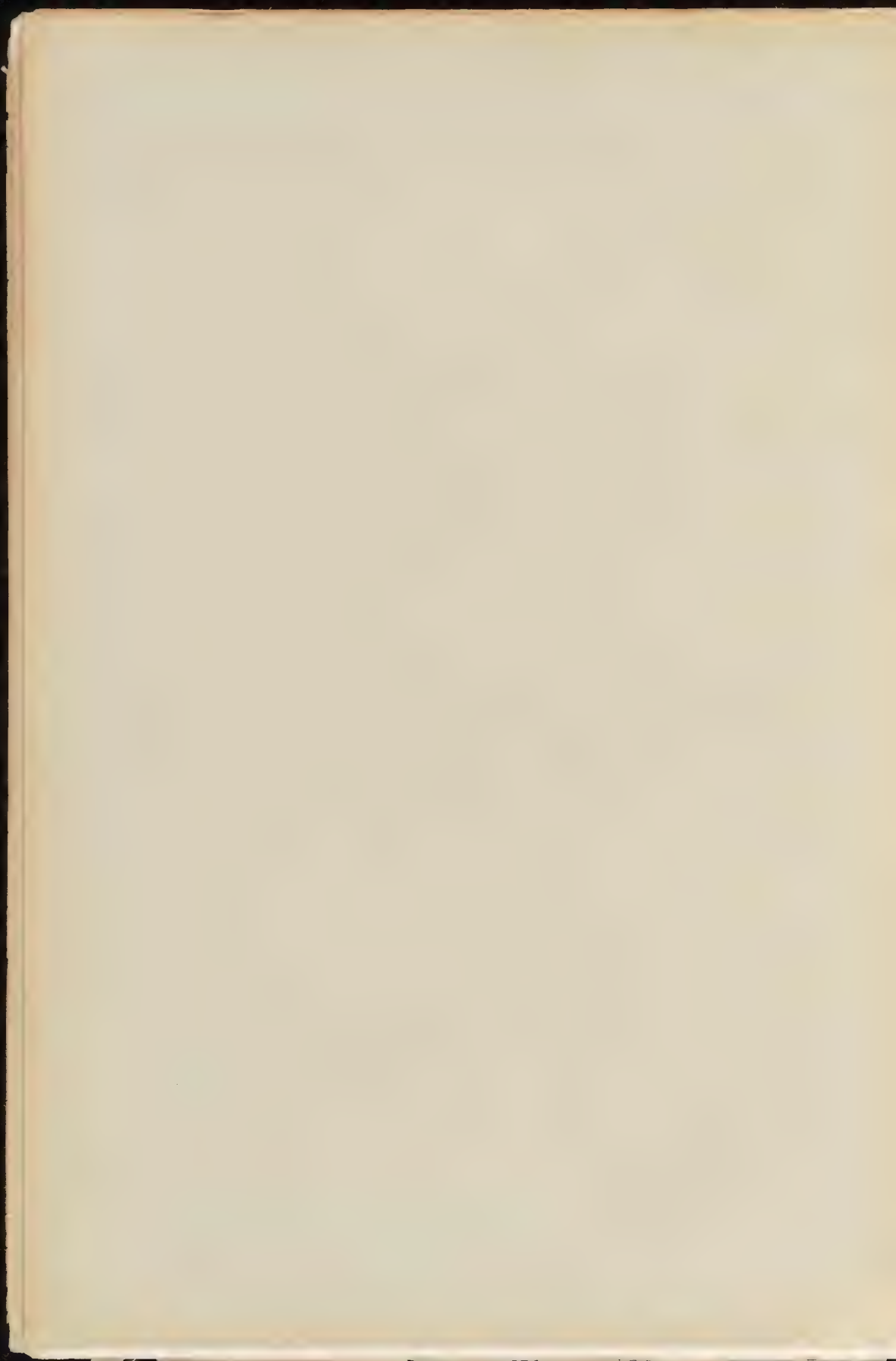
PLATE 153. SHAH NĀMAH, OR BOOK OF KINGS.
PROBABLY OF THE SIXTEENTH CENTURY

India Office, London

THE plate is a beautiful specimen of the elaborate Oriental style of ornamentation. The volume of which it forms a part consists of several hundred pages, all beautifully decorated and each different from the others.

The *Shah Nāmāh*, the great epic poem of Persia, is composed of nearly 60,000 double lines, and contains the history of Persia from the creation of the world to the fall of the Sassanids. It was finished in 1011 after thirty-five years of labor. Sir W. Jones calls it the "glorious monument of Eastern genius and learning, which, if ever it should be generally understood in its original language, will contest the merit of invention with Homer itself."

The book is based upon the ancient legends current among the Persians and was composed by Firdusi at the wish of the Ghaznavid king, Mahmud. The poet's real name was Abul-Kassim Mansur, but he received the name Firdusi because he transformed the court at which he lived into a paradise (firdus). It is related that instead of being paid for his work as it was done, Firdusi asked the sultan to let the sum accumulate until the work was entirely completed, as he wished to use the money for building a dyke to protect his native city of Tus. When the poem was finished, Mahmud ordered his treasurer to take to the poet as much gold as an elephant could carry. But the treasurer, jealous of the poet, persuaded his master to send an elephant load of silver instead. Firdusi was so angered by this injustice that he gave away the whole of the silver, wrote a bitter satire on the monarch and fled from his court. The rest of his life was spent in wandering from place to place, pursued by the enmity of the powerful Mahmud.





SHAH NĀMAH, OR BOOK OF KINGS,

The Great Epic of Persia

India Office, London Probably of the sixteenth century

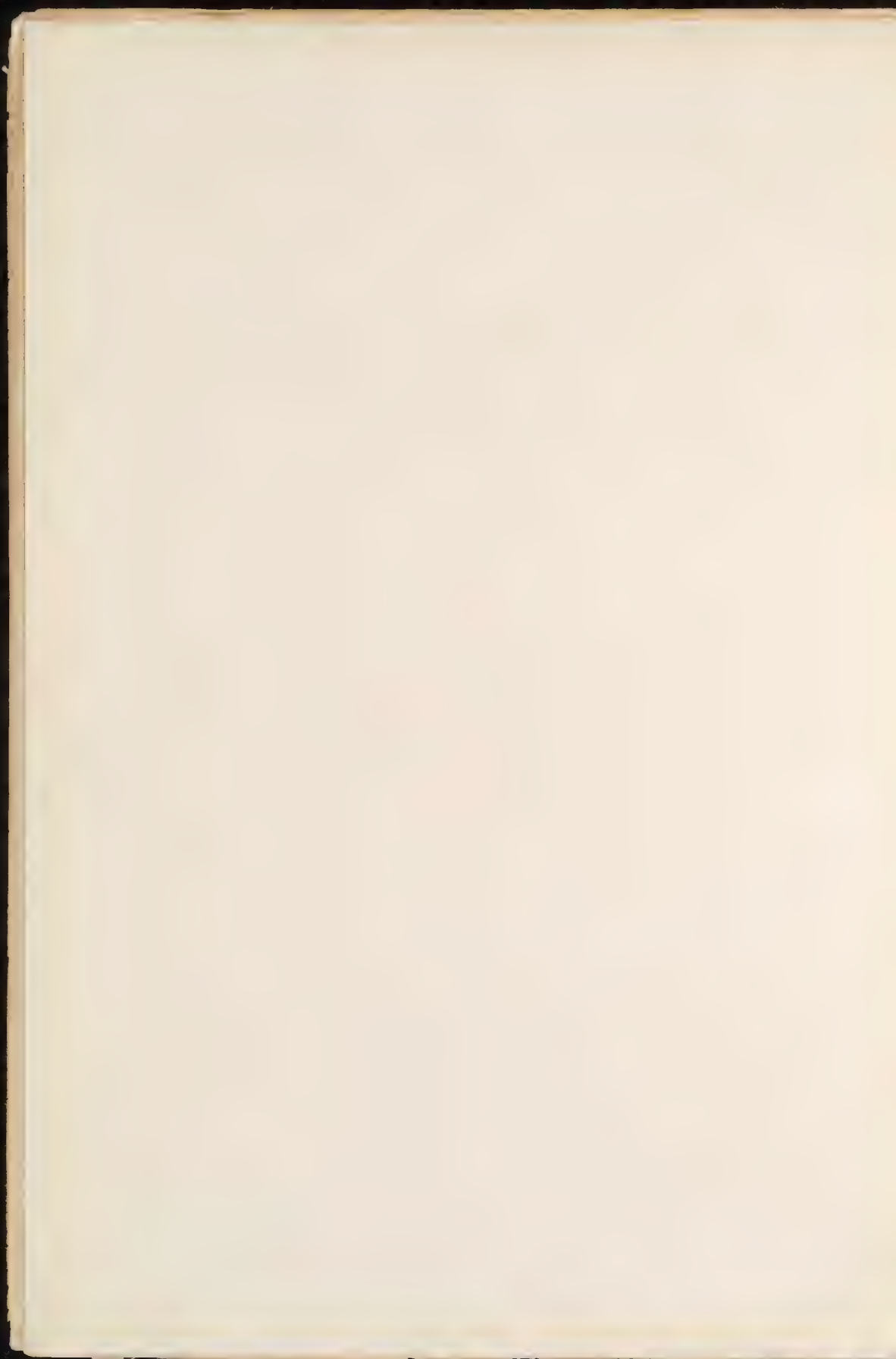
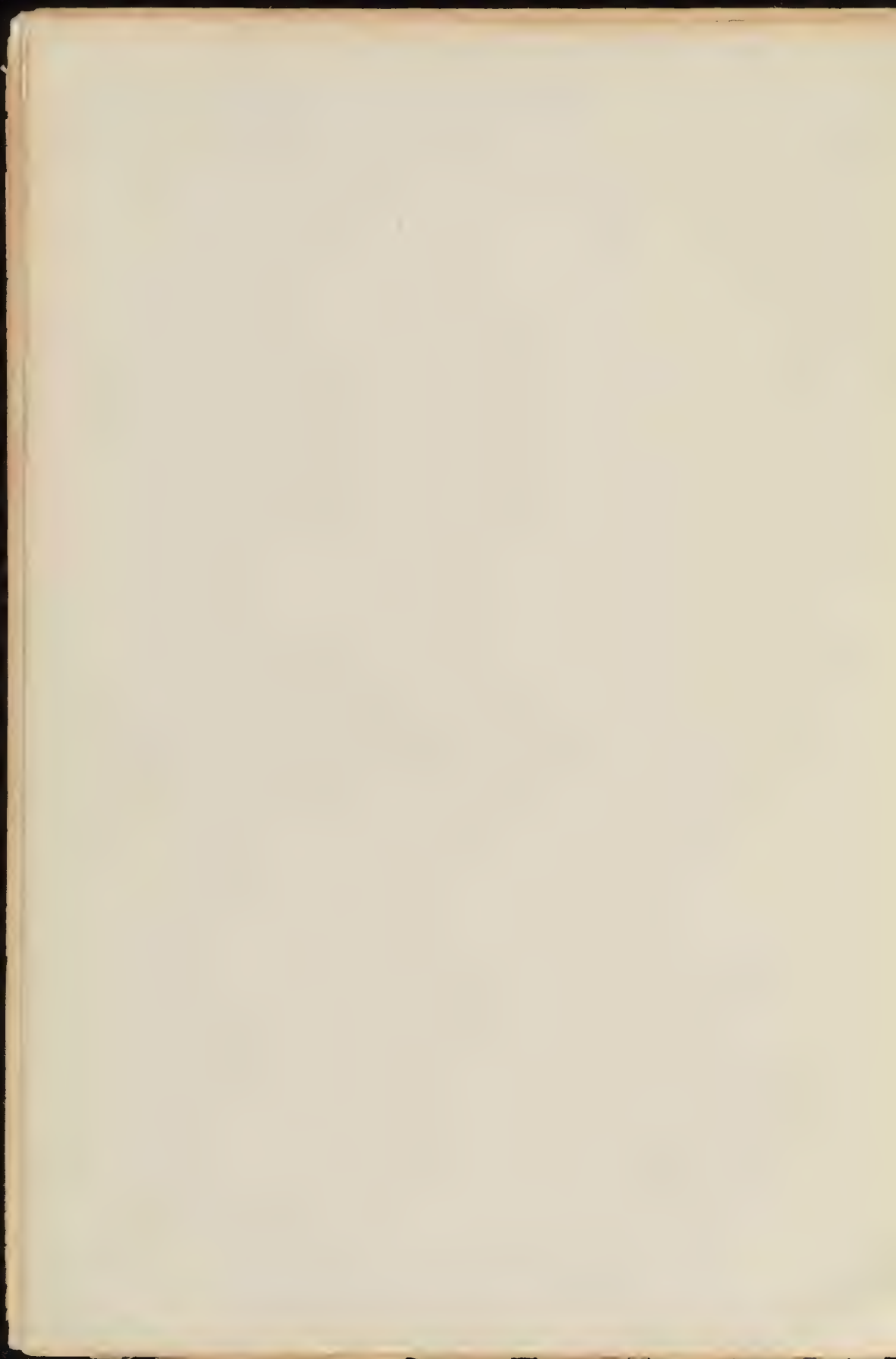


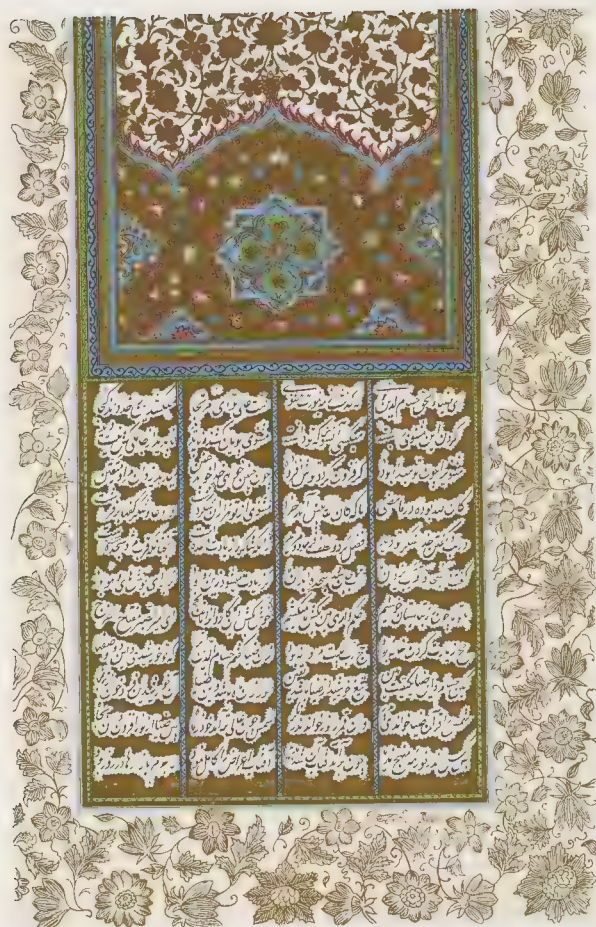
PLATE 154. POETICAL BIOGRAPHY OF SHAIKH
ABDU'L-KADIR JILANĪ. DATE, 1725 A.D.

India Office, London

THIS plate, like the preceding, is a specimen of elaborate Oriental ornamentation. The perfect finish, even to minute details, will be noticed; the whole effect reminds one forcibly of designs on Persian rugs and shawls. As has been noticed elsewhere, Persian was written in the Pehlevi character before the Arab conquest, at which time the Arabic alphabet was introduced and is now used throughout Persia, with a few slight modifications. The Arabic language has also exercised a great influence on the Persian. To know Persian well at the present day it is almost necessary to know Arabic also, since no Arabic word is refused acceptance in Persian. The same may also be said of Turkish.

In Arabic writing—hence also in Persian and Turkish—vowels are represented by marks above and below the line. In ordinary writing these are omitted, and the reading in consequence is difficult and in fact impossible, unless one has some idea of the form of the language beforehand. In some manuscripts even the dots which distinguish one letter from another,—thus و = *u*, و = *u*, و = *th* or *s* are also omitted, and in such cases a perfect knowledge of the language is necessary to decipher them.





POETICAL BIOGRAPHY (IN PERSIAN) OF SHAIKH
ABDU'L-KÂDIR JILANÎ.

India Office, London

Date 1725 A.D.

PLATE 155. QUOTATIONS FROM THE KORAN AND
EXTRACTS FROM ARABIC AND PERSIAN AU-
THORS. DATE, 1734 A.D.

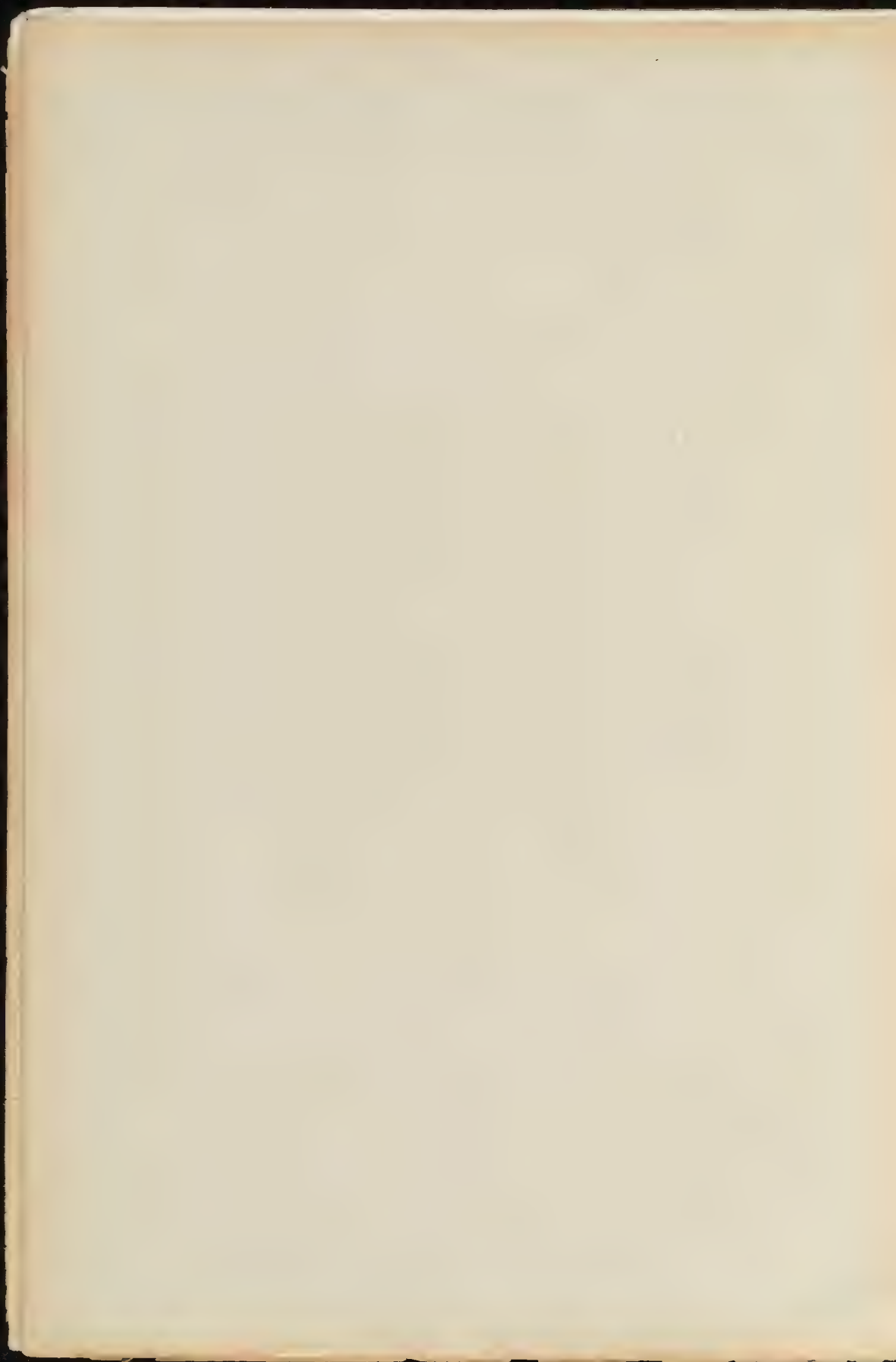
India Office, London.

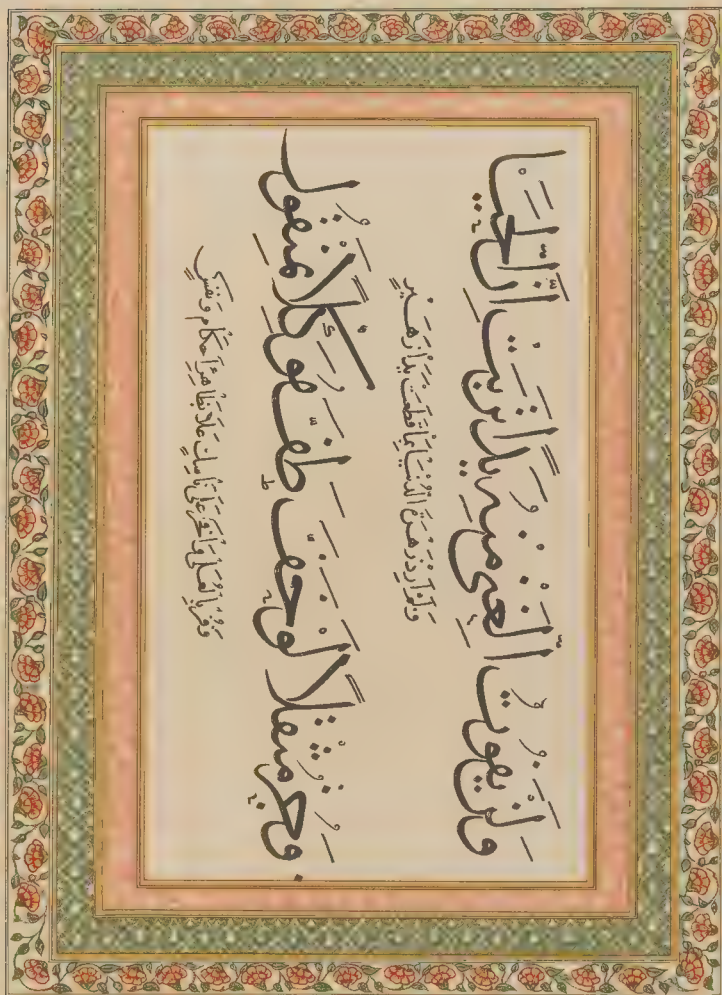
THE manuscript from which the plate is taken contains quotations from the *Koran* and extracts from Arabic and Persian authors which are beautifully illuminated, together with portraits of eastern rulers and chiefs. Dated 1734 A.D.

On the plate the two lines written with large letters should be read together, and the two lines in small characters. The four lines contain only disconnected sentences, in the form of proverbs and quotations. The first begins: "Wealth does not escape the hands of an experienced man." The first line of small print reads: "I do not wish the flowers of the earth which the hand of Zahair has plucked," and is a pun on the words for flowers, *zahrata* and the proper name *Zahair*. The latter was a popular hero.

Such a thing as capital letters is unknown in Arabic. There may be a difference in the size of the letters, as is shown on the plate, but nothing marks the beginning of a sentence or a proper name, as in English.

The *Koran* is perhaps the most widely read book in existence, since it is read in public worship and schools, and is constantly being studied and commented upon by Arab scholars, both theologians and lawyers. It lays down not only the rules of religious life for a Moslem, but is also his code of law. The book was "revealed" to Mohammed a little at a time, special messages being sent him to suit peculiar cases. The whole was collected and arranged after his death. Innumerable manuscripts of the *Koran* exist in European libraries. The original, written by Othman, the third caliph after Mohammed, has also been exhibited. The India Office contains such a manuscript purporting to have been "written by Othman, the son of Affan," but these are forgeries, although the manuscripts themselves are very old. Mohammedans regard all copies of the *Koran* as sacred and resent its possession by Christians:





QUOTATIONS FROM THE KORAN AND EXTRACTS
FROM ARABIC AND PERSIAN AUTHORS.

With Portraits of Eastern Rulers and Chiefs

India Office London

Date 1714 A D

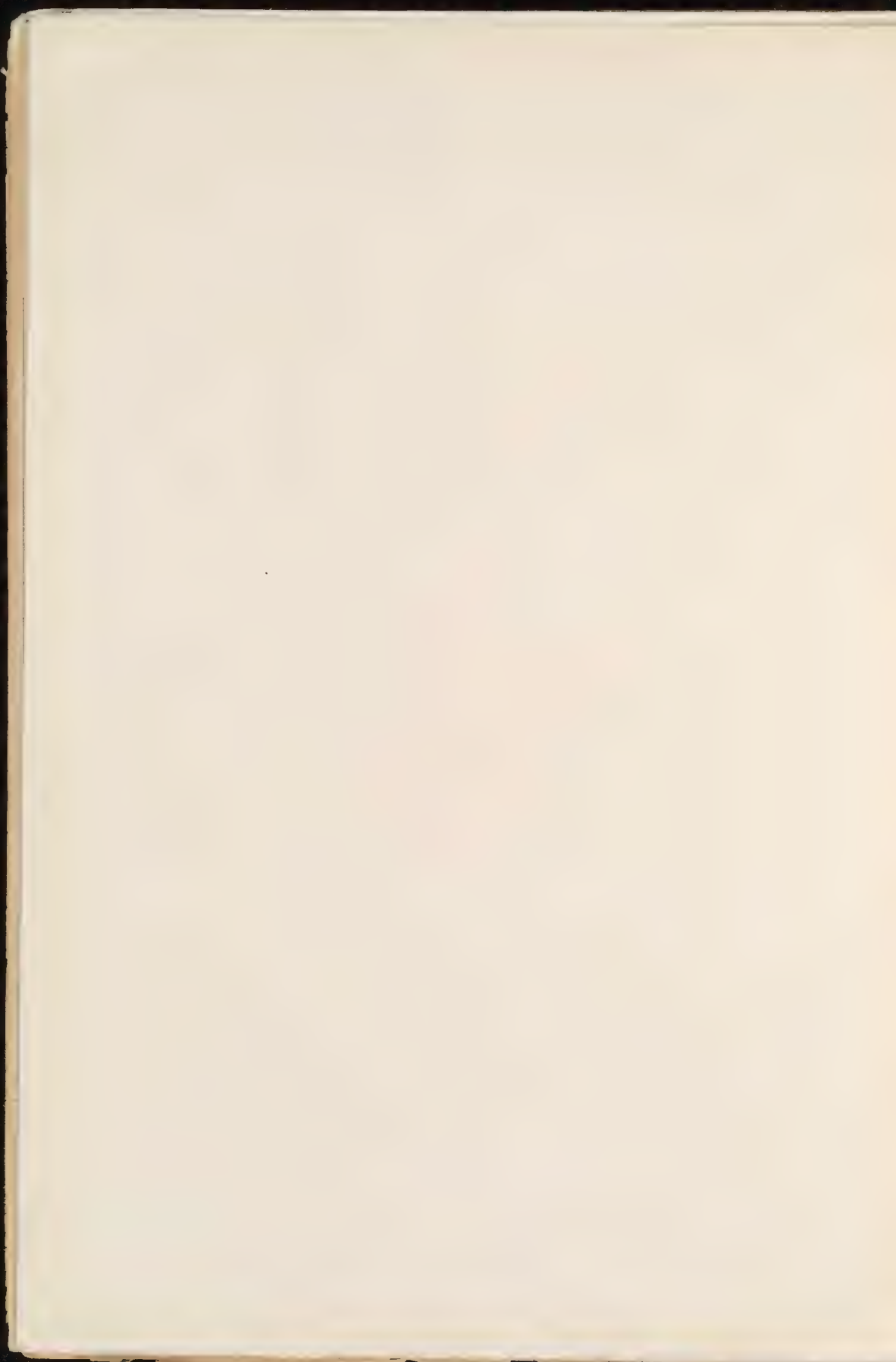
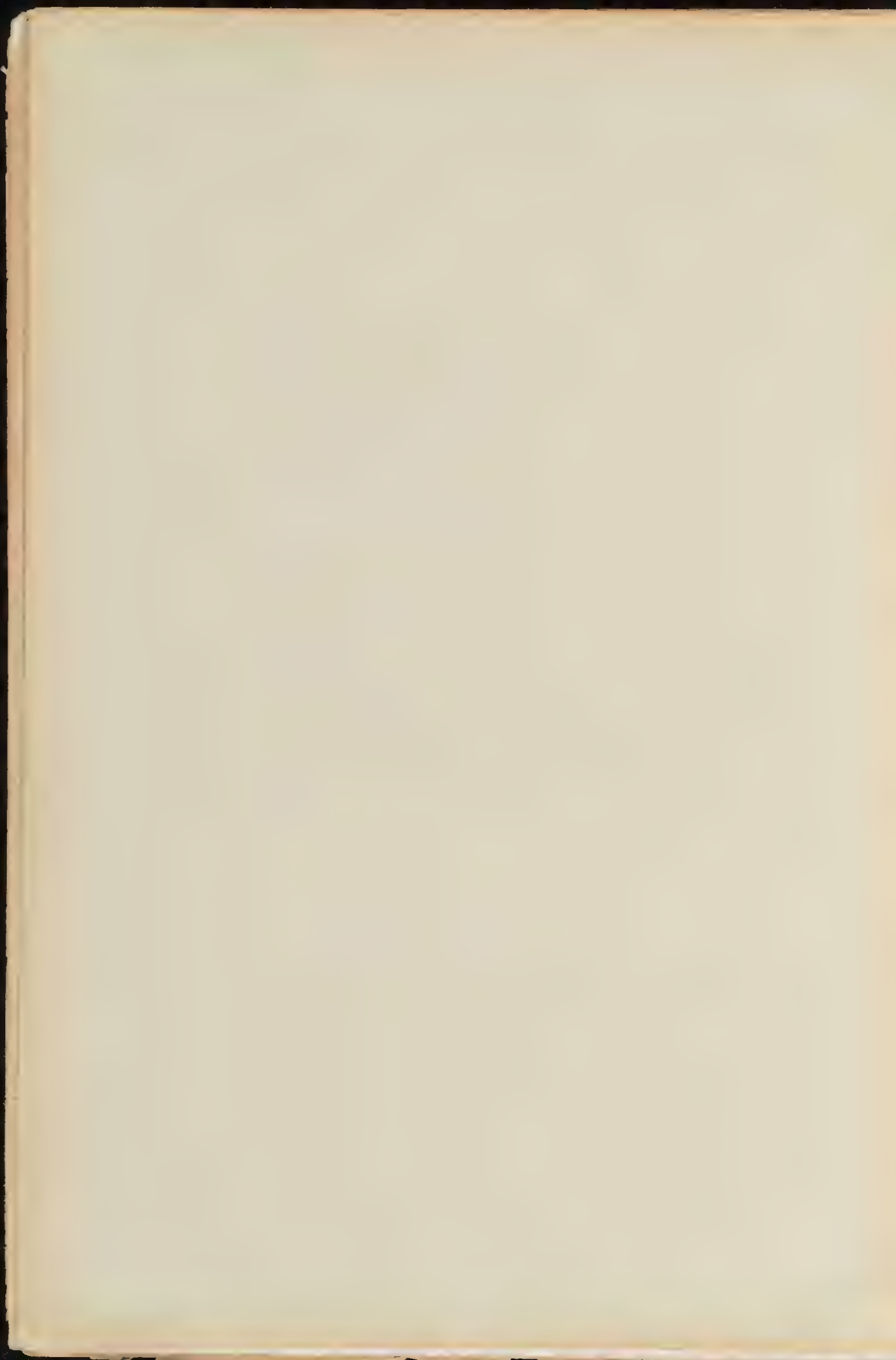


PLATE 156. KHĀWAR NĀMAH. DATE OF THE COPY,
1789 A.D.

India Office, London.

THE *Khāwar Nāmah*, by Ibn Husam or Husam, was written in 1427 or in the year 830 of the Hegira. It was one of a new class of writings in Persia when authors left the comparatively exhausted field of the national glory of Persia and began to chose their subjects from Arabian tradition.

The plate represents the commencement of the poem, which records the warlike deeds of Ali, adopted son and later son-in-law of Mohammed. He is held in peculiar veneration by the Persians, who regard him as second only to the prophet and celebrate the anniversary of his martyrdom, which took place in the year 661 at Kufa. His grave is a place of pilgrimage for all pious Persians, who belong to the Shiite sect, in distinction to the Turks, who are Sunnis. The poem begins, as do also nearly all Arabic and Turkish works, with the formula, *bismillah ar-rahman ar-rahimi*—i.e., "In the name of the most merciful God."





KHĀWAR NĀMAH,

Persian poem on the warlike deeds of Āli, by Ibn Ḥusām

India Office London

Date of the copy, 1789 A.D.

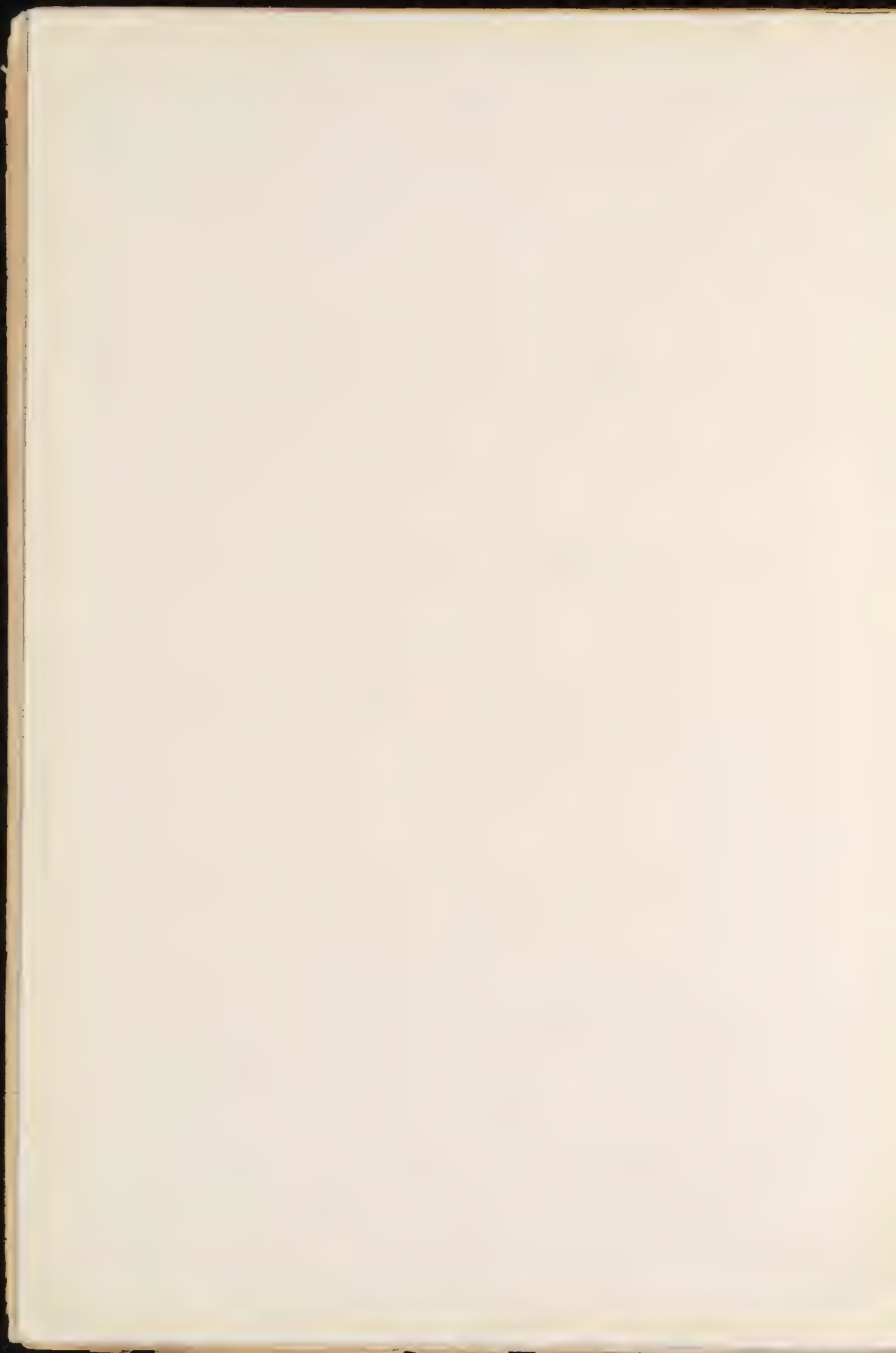


PLATE 157. ARABIC GOSPELS

British Museum, Additional MS. 11,256

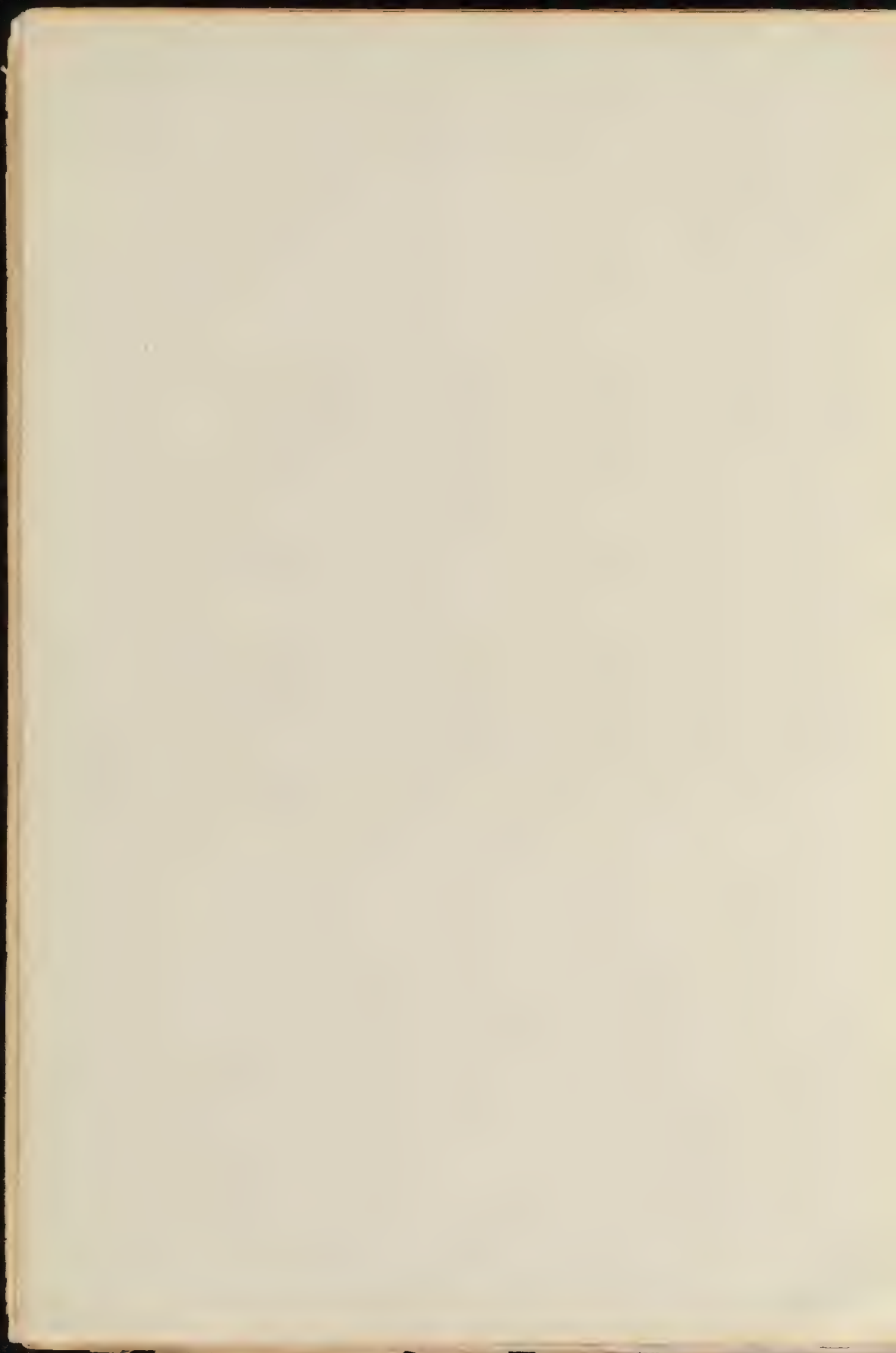
A BEAUTIFUL specimen of Moorish ornamental art, representing the title-page of St. Luke and the commencement of his Gospel. The manuscript from which the plate was copied is a *Codex Bombycinus*, consisting of 205 leaves, measuring 10½ by 8 inches, with 14 lines in a page; it comprises the four gospels, beautifully written and well preserved.

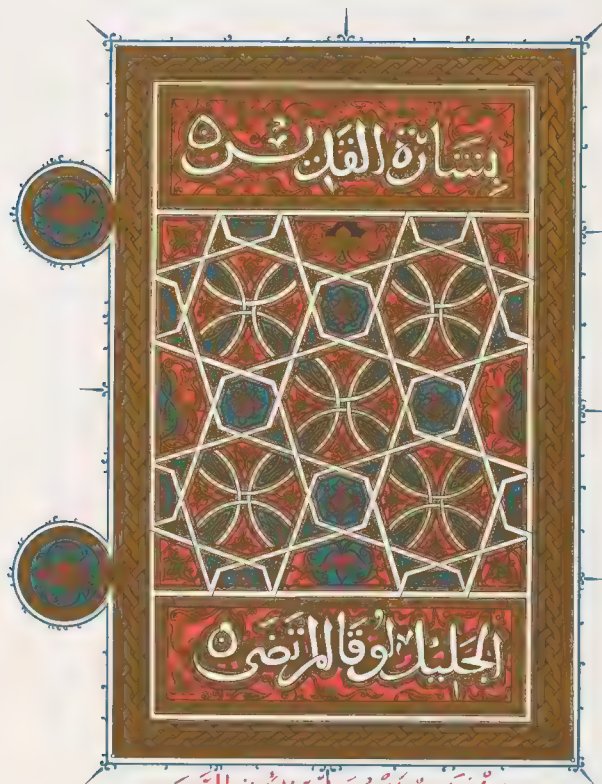
Each of the gospels is preceded by an illuminated page, as shown in the plate, the central part presenting an example of Moorish art similar to the ornaments of the Alhambra Palace. The design on the plate will be seen to be formed by four series of straight but interrupted lines, intercepting at an angle of forty-five degrees. Each gospel is also preceded by a portrait of its respective evangelist, St. Luke being represented with a book in the right hand, and another open before him on a stand. The title on the decorated part of the plate reads:

bisharatu 'l-kadisun
al-jalilu luka 'l-murtadhain

or, in English: the Holy Evangels: the illustrious Luke, the submissive.

There are many Arabic translations of the New Testament, which are supposed to have been made between the seventh and tenth centuries.





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 الْحَلِيلُ لَوْ قَالُوا لَمْ يَرْضَى
 لَأَنَّا كُنَّا كَرَامًا مَوْلَى رَبِّكَ نَحْمَدُكَ اللَّهُمَّ إِنَّا نَسْتَغْفِرُكَ

ARABIC GOSPELS.

British Museum, Add MS 11,856



PLATE 158. ARMENIAN MANUSCRIPT, THIRTEENTH CENTURY

THIS plate presents a marked contrast to the purely oriental ones preceding, inasmuch as here Byzantine art has begun to be introduced, and the result is no longer harmonious and beautiful.

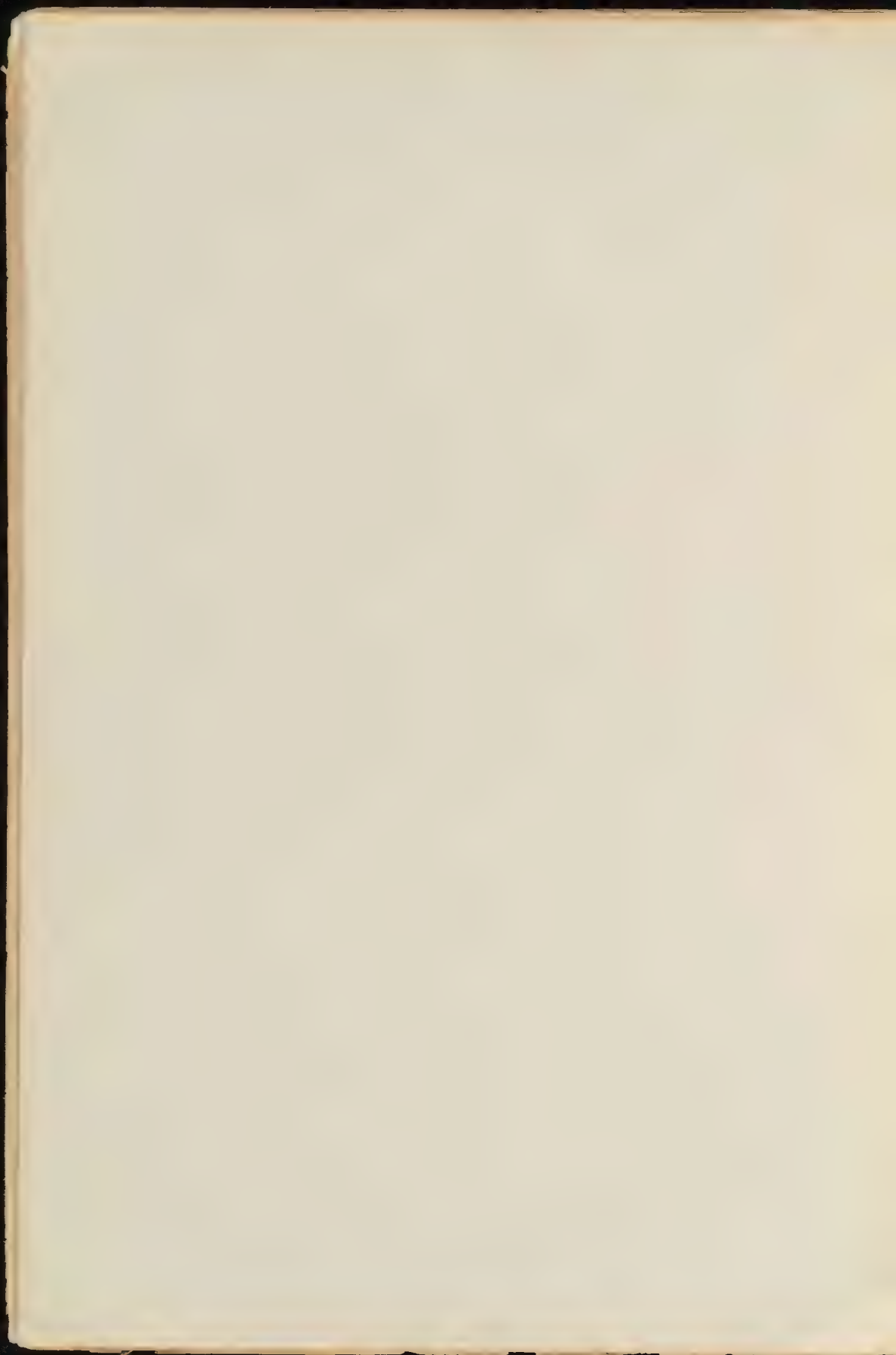
The plate represents the commencement of the gospel of St. John. The title is contained in the first three lines between the birds with women's heads. The birds directly below form the first word of the text—in English translated by "In the beginning."

The manuscript from which the specimen was taken contains the four gospels, written in the middle of the thirteenth century, in excellent preservation. It contains 311 leaves of vellum, $5\frac{1}{2}$ inches long by $3\frac{1}{4}$ wide, and is written on both sides in double columns. It is important from a Biblical point of view, because it antedates those manuscripts from which the first printed edition was made. It belonged to an Armenian family living in Madras, where they settled upon being driven out of Armenia by Tamerlane. On the page preceding each of the gospels is an illumination representing the respective evangelist. That of St. John has two figures, one perhaps showing the writer as young, the other as old, when he wrote the Apocalypse.

The Armenian alphabet, together with the Georgian, is a descendant of the Iranian, and the two may be regarded as its only living representatives. They were developed in the fourth century A.D. by St. Mesrob. Tradition says that the letters were revealed to him in a vision from heaven. (See Taylor, *The Alphabet*, vol. ii, page 270.) The present Armenian alphabet contains thirty-eight letters. Like the Greek, their writing is read from left to right.

Mesrob translated the New Testament into Armenian, and thus introduced the new alphabet into his country. In 406 it was adopted by an edict of the Armenian king.

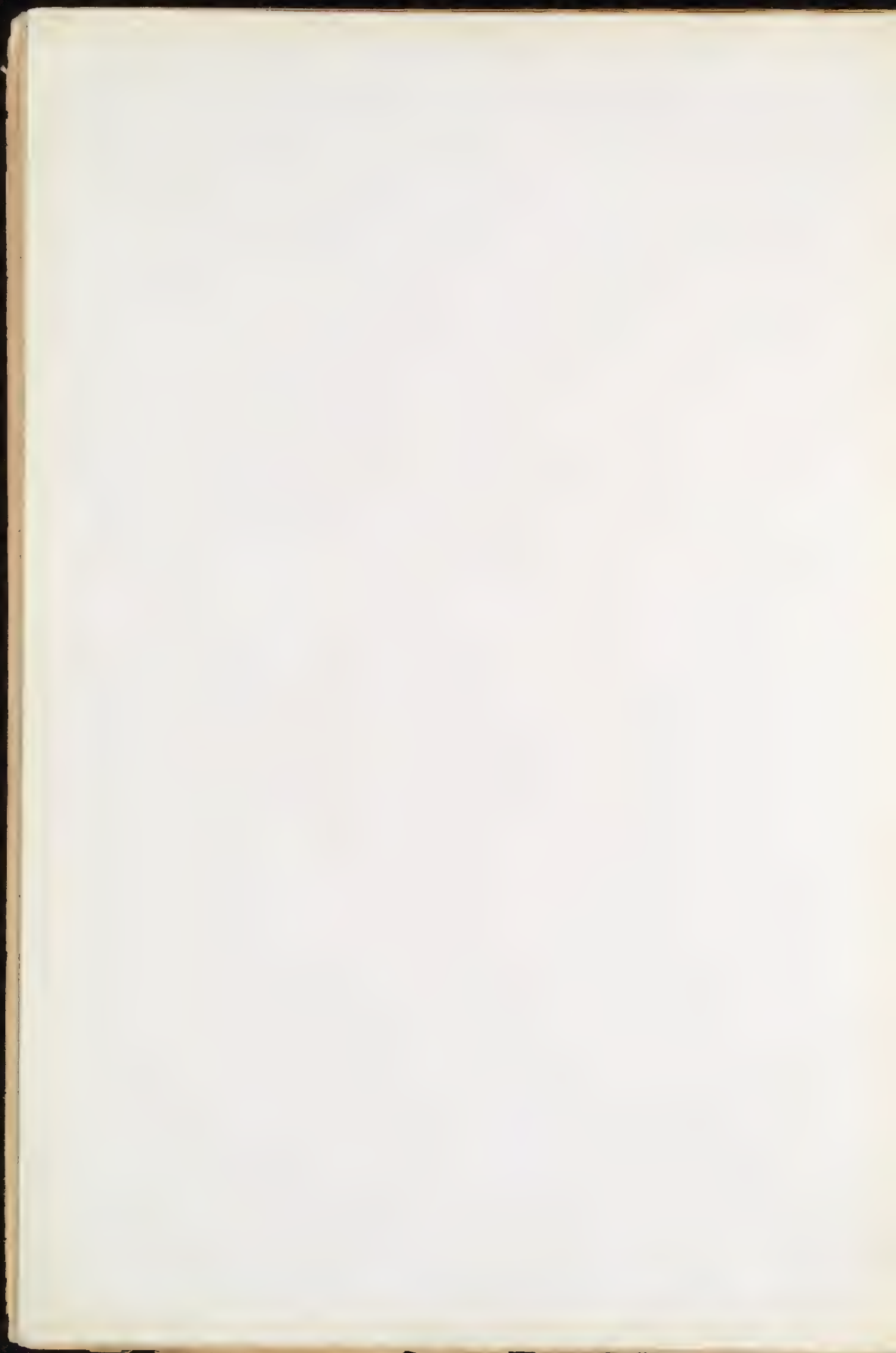
The Armenian version of the Old Testament is said to have been made from the Alexandrian Septuagint. It was subsequently altered to agree with the Latin Vulgate of the Roman Church. The first edition of the Armenian Bible, printed at Amsterdam in 1666, was also altered to correspond with the Vulgate, which caused the Armenian Christians to regard it unfavorably.





ARMENIAN MANUSCRIPT.

Commencement of the Gospel of St. John
Thirteenth century







CHAPTER XXV

Plate 159. Leonardo da Vinci.

Plate 160. Michelagnolo Buonarroti.

Plate 161. Machiavelli.

Plate 162. Ludovico Ariosto.

Plate 163. Torquato Tasso.

Plate 164. Martin Luther.

Plate 165. Michel De Montaigne.

Plate 166. Edmund Spenser.

CHAPTER XXV

AUTOGRAPH WRITINGS OF THE SIXTEENTH CENTURY

OUR previous plates have shown by example the history of the development of writing throughout the period which the paleographer, that is to say, the student of ancient scripts, usually considers as limiting his field.

A truly comprehensive view of the art of writing as a whole, however, need not recognize such limitations. The printing press has now come in so that the book hand no longer finds place, save in very exceptional instances among manuscripts. Yet the business script of everyday life is practised as extensively as ever, and until very recently, when the typewriter has made its conquest, the literary man wrote his books in the first draft with his own hand, quite as in the classical days. It is merely that the printing press has now taken the place of the professional scribe, whose province it was hitherto to supply the book market.

It has, of course, been understood all along that the examples we have shown of the writings of the famous authors of antiquity were not presented in a single instance in the author's own hand. No fragment is known to be in existence of the personal scripts of any classical author of antiquity, or even of the Middle Ages. Not even Dante is so represented, and the most personal reminiscence of Petrarch that has been preserved is only a single and somewhat doubtful signature. Now, however, we have come to a period so relatively recent that the personal literary mementos of a galaxy of great men have been preserved to us, and the remaining plates of our portfolio will have the double interest of showing on the one hand the general progress of writing as an art, and the modifications of taste from generation to generation, while, on the other hand, presenting such a reflection of the individual author's personality as is always shown in his handwriting.

A select company of celebrated writers of the various countries of Europe—Italy and Spain, France, Germany, Russia, England—and America have been chosen to represent the various styles of writing that have had vogue during the past four hundred years. Many men of many minds are here represented, and a corresponding variety of scripts, from the most careful and painstaking to the most careless and slovenly. Something of the personality of each author, no doubt, is depicted in the writing that comes from his hand; but it will be left to the individual taste of the observer to interpret that something for himself.

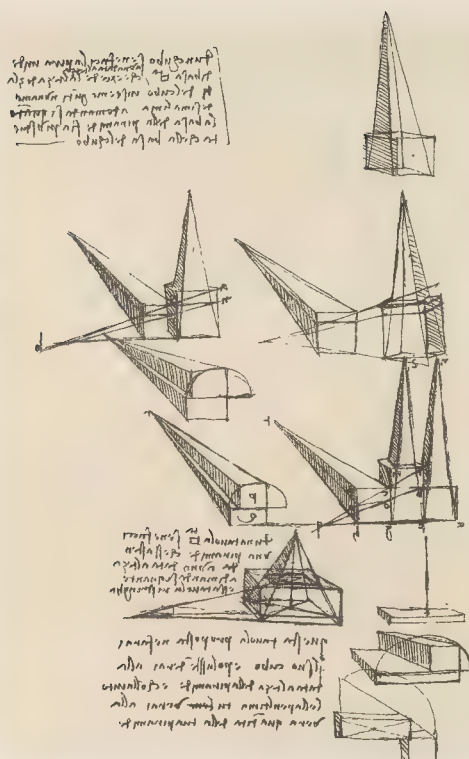
PLATE 159. LEONARDO DA VINCI, DATE ABOUT 1508

British Museum, Arundel MS. 763

A PAGE from Leonardo da Vinci's rough book of observations and demonstrations, in his peculiar style of writing from right to left. The book contains disconnected notes written at different times, commencing March 22, 1508, on subjects connected principally with mixed mathematics, on mechanics, powers and forces, percussion, gravity, motion, optics, astronomy, etc. There are also arithmetical and geometrical propositions, of which our plate shows specimens. Several memoranda occur in the volume, noting payments, loans, etc. One entry records the death of his father. The book gives an idea of the versatility of this wonderful man who, as Professor Colvin says, "during his life excelled in almost every honourable human attainment and pursuit, the commercial and political excepted."

There have been various reasons suggested for da Vinci's peculiar way of writing. The most probable seems to be that he adopted this method simply because he was left-handed.





LEONARDO DA VINCI.

Date, about 1508

British Museum, Arundel MS 263.

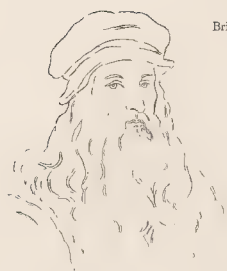




PLATE 160. MICHELAGNIOLO BUONARROTI, DATE 1508

British Museum, Additional MS. 23,140, f. 6

THE plate shows a letter from Michelagnuolo or Michelangelo in Rome to his father, Lodovico di Buonarrota Simoni, at Florence, written in June (?) 1508. Holograph. The "Mona Chassandra" referred to was his aunt, the wife of Francesco Buonarroti. For the date see Milanesi, *Le Lettere di Michelangelo Buonarroti*.

Padre r[everendissi]mo,

Intendo per l'ultima uostra come chosta se detto che io son morto; e chosa che importa pocho perche io son pur uiuo; pero lasciate dir chi dice e non parlate di me annessuno, perche e ce di mali omini. Io attendo allauorare quanto posso; non o auuto danari gia tredici mesi fa dal papa e stimo infra umesse e mezzo auerne a ogni modo, perche aro franchati molto ben quegli che io auiti. Quando non me ne dessi mi bisognerebbe achattare danari per torn[a]r costa, che io non o un quatrino; pero non posso esser rubato. Idio lasci seguire il meglio.

Di mona Chassandra o inteso; non so che me ne dire. Se mi trouassi danari, minformerei sessi potessi condurre qualpiato senza mio danno, cio e ditempo, e bisognerebemi fare un procuratore, e io non o dispendere per anchora. Auisatemi quando ettempo chome la cosa ua, ess'se eui bisogna danari, andate assanta Maria. Nuoua allo spedalingo, come gia ui dissi. Non o da dirui altro. Io mi sto qua malcontento e non troppo ben sano e chon gran faticha senza gouerno essenza danari, pure o buona speranza che Dio maiutera. Rachomandatemi a Giouanni darrichasoli, a messere Agniolo Araudo.

Vostro MICHELAGNIOLO,
in Roma.

Addressed: Alلودouicho di Buonarrota Simoni in Firenze.

Michelangelo at this time was making preparations for and commencing his work on the Sistine Chapel. It was a time of particular discouragement for him. He was far from well and was in need of money. As he tells his father in the letter, he had had no pay from the Pope for thirteen months. There is a document signed by Michelangelo, dated in Florence, in August of the same year, in which the artist renounces his claim to a legacy left him by his uncle Francesco, which probably has some connection with the matter mentioned in the letter.



Padre ^{mo} K^o inteda p lultima uosca come chosca se detto
 Et io so morto e chosa Et importa pocho p Et io so puruno
 po lasciare dir giudice emo parlare dimm amesuno p Et
 ce di malhemini i io attedo alla uorare quanto posso no
 o auuto danari gia tredici mesi far dalgapa e stimo
 i fra umesse emezzo auerme ogni modo p Et ara fra
 in chati molto be auzgli Et io auuto quando no mien dessi
 mi bisognere be a tractare danari p tora a cosa Et io
 no o unquaruno po no posso esfer rubaro idio lasci
 seguire vbmeglio

Dimmora lassadira o meso no to che mien dire somi
 trouassi danari in formere sessi potessi condurre qualgiua
 senza mo danno cioe duto po e bisognerebemi fare u
 pro furatore e io no o duto po p anchora auisatemi
 quando et te po chome lacosu un esse eui bisognu
 danari adate agata marin andur allo spedalingo come
 gir indissi no o daturu altro io misto anu mal chato
 Et no troppa be sano e ho grinfatich senza gouerno ossu
 za danari puro o buon speranza Et du manueru
 ra ho mandatemi agouanni datti chasoli amesere agno lo
 arando

Vostro Michelagnolo
 G no m



MICHELAGNIOLO BUONARROTI.

Date, 1508.

British Museum, Add. MS. 23,140, f.6

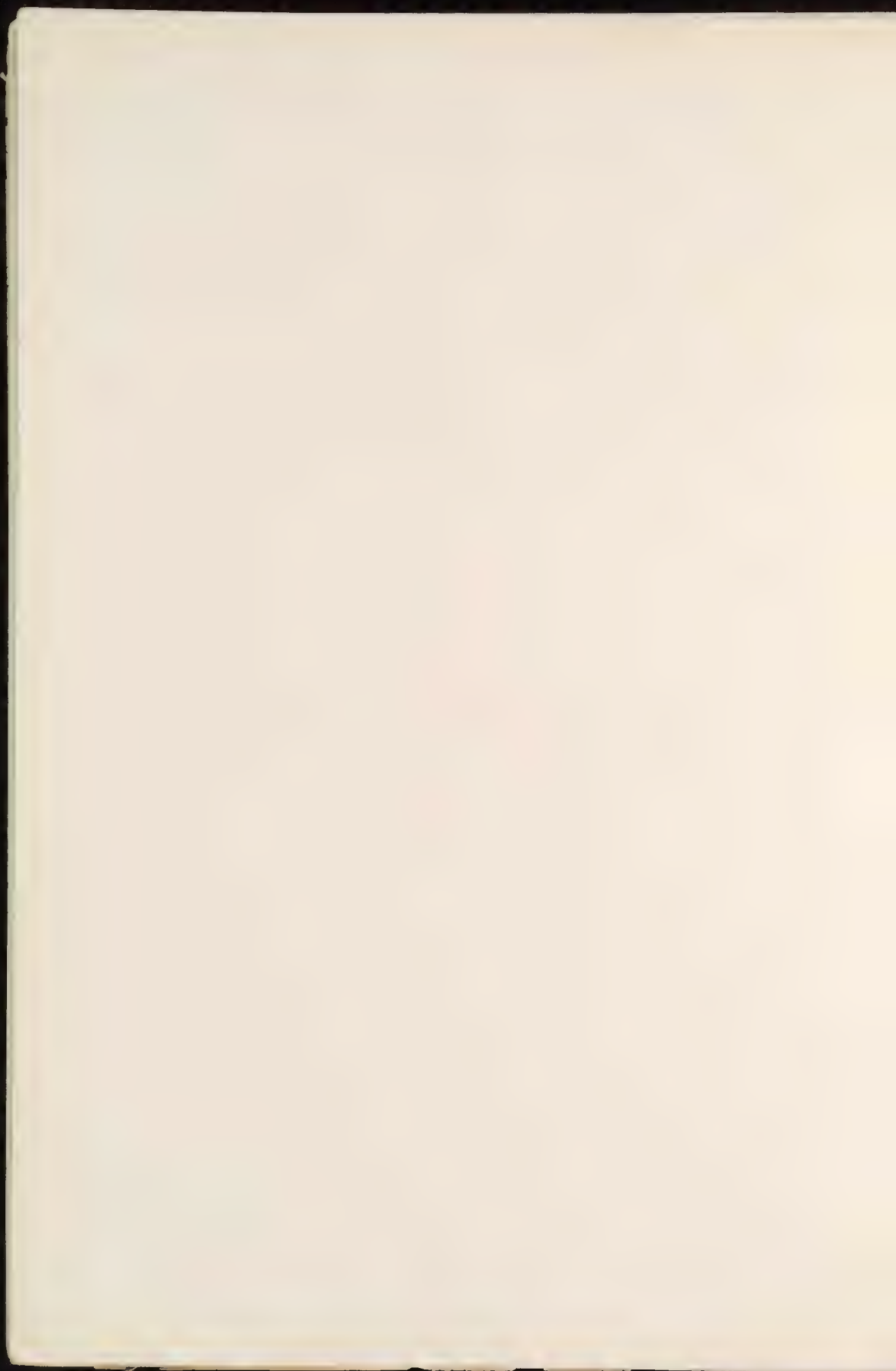


PLATE 161. MACHIAVELLI, DATE 1502-1506

British Museum, Egerton MS. 23

LETTER written by Machiavelli during his mission to Cesare Borgia, Duke of Valentinois, to the Signoria at Florence. Machiavelli's correspondence during this time is of the highest interest. He had been commissioned by the Signoria to remain near the duke and watch his movements, at the same time inspiring in him the belief that the Signoria placed every degree of confidence in him. The despatches contain detailed accounts of political events and intrigues in Italy, and of the duke's proceedings at Sinigaglia and his murder of the disaffected captains, Vitelli, Orsini and others.

The letter, of which the conclusion is shown on the plate, is dated Imola, October 20, 1502. Machiavelli acknowledges the receipt of letters brought by a courier on the 17th of the month, reports his interview with the duke immediately following, and speaks of the proceedings of the Orsini and Vitelli and of Duke Guido. The writer hopes on the same day to be able to send the safe conduct for the goods of merchants passing through the duke's territory, which was one of the special charges given him by the Signoria.

These letters have been translated by C. E. Detmold in his *Historical, Political and Diplomatic Writings of Machiavelli* in four vols.

perdoni parole da notate et:
 L'ingliare sono molti caduti qui da uanti etta moue si an ordinato
 mandarlo a fare: n'lo haan ghe spira: per per ragioneuole
 i' su ghe moue accidant fur moue co'iglio
 Per etta ghe moue qui si et acciso etta ghe moue an etta del
 uofano diuandua ligule n' di moue etta moue sono fotoposto adrafa.
 di' si et haan ghe moue etta moue etta moue etta moue: Altra
 nomi accidant etta moue etta moue: Die xpo diuandua isor
 haan .p. nodis:

E. N. D.

E. N. D.
 Machiavelli

Sono paguer alle apponidit prefant: q. uno doro.



MACHIAVELLI.

Date, 1502-1506

British Museum, Egerton MS 23

PLATE 162. LUDOVICO ARIOSTO, DATE 1532

British Museum, Egerton MS. 2,015

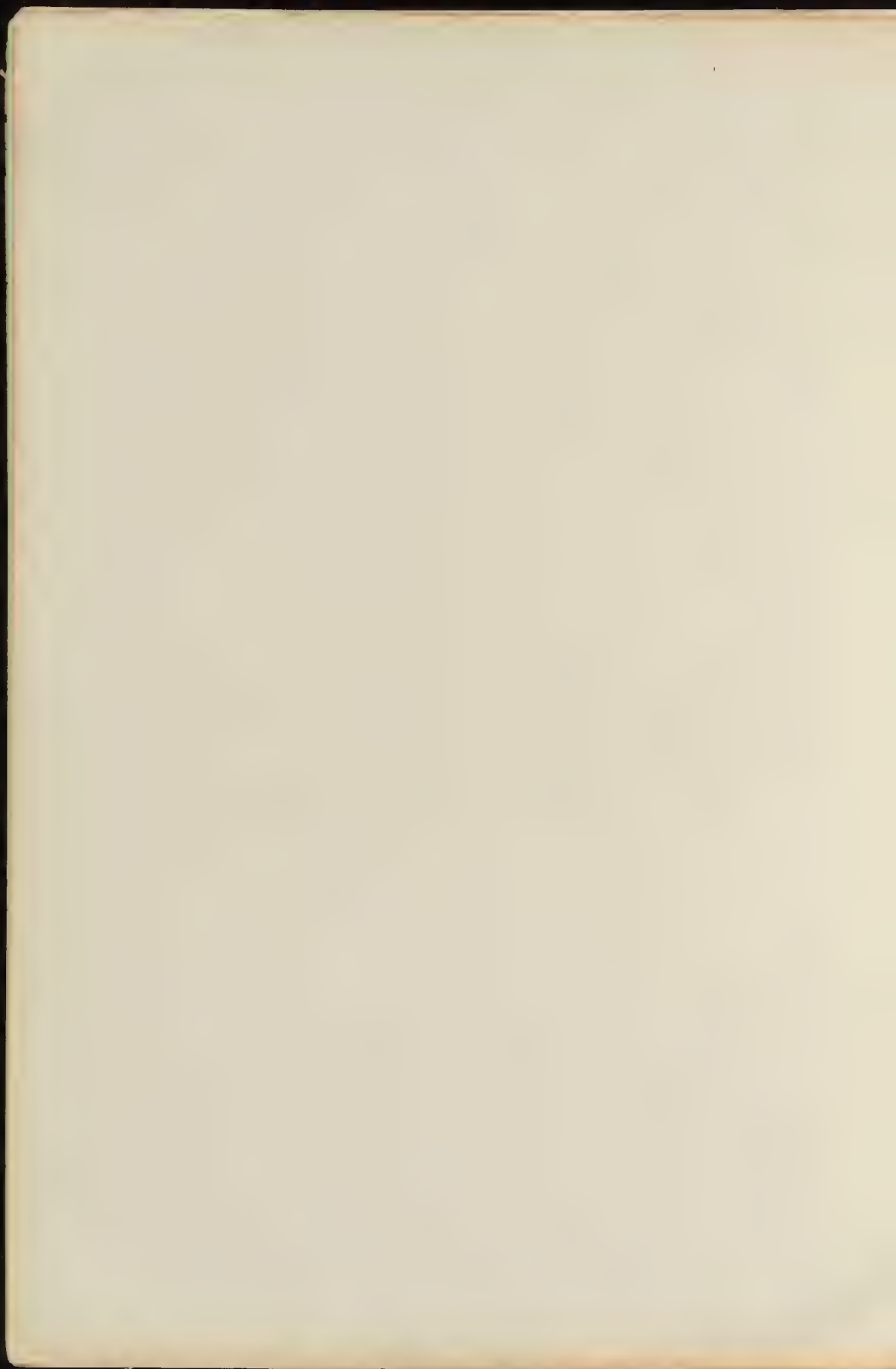
AN original letter in Italian written by Ludovico Ariosto to the Duke of Mantua, accompanying a copy of the second edition of his *Orlando Furioso*, which he has just been correcting and enlarging, and recommending the bearer to the duke's favour. Dated Ferrara, October 8, 1532. Holograph. The letter begins :

Illustrissimo et eccellentissimo signor mio osservandissimo,
and closes,

Di Vostra Excellentia,
Deditissimo servitore ludouico,

ARIOSTO.

The first edition of the *Furioso* appeared at Ferrara in 1516 and contained forty cantos. The second edition, to which the letter refers, contained forty-six. It is said that the public waited for the second edition with great impatience. The printing of it was completed on October 10, 1532. Soon afterwards the poet's health, which had not been good before, became decidedly worse and he died the next year, on July 8, 1533.



1532. 8. 8bre

- Ferrara 7

Il^{mo} et ex^{te} signor mio obbro, hauendo io di nuouo ristampato il
mio Orlando furioso e meglio corretto che n'era; et fatogli gl'ele
addition, mi e paruto offer mio debito p^{er} la seruira etio so eoua
etia di farliu: coppia. persuadendomi di farle cosa grata, ne pma
io p^{er} publicar gli altri libri etio sappia et nro et Sabina
hauuro qsto ilquale le mando p^{er} uno et gia fu seruitor di nro
mf coglia et al p^{er}te Sabita in Mantona: ilquale pel seruitio
et mi fa di portar questo libro: e che e stato piu d'ora di ad offer
tar et si finise, parendomi hauer, no poco obbligo lo racco
mando a uro etia in certa cosa che cerca di ottener da q^{ui}
et i buona gratia di quella mi raccomandando semp^{er} freg^{er} obru
oij 1532

Di. v^{ra} et^{ia}Dedit^{mo} Scrutore Ludouico
Ariosto

LUDOVICO ARIOSTO.

Date, 1532

British Museum, Egerton MS. 2015.



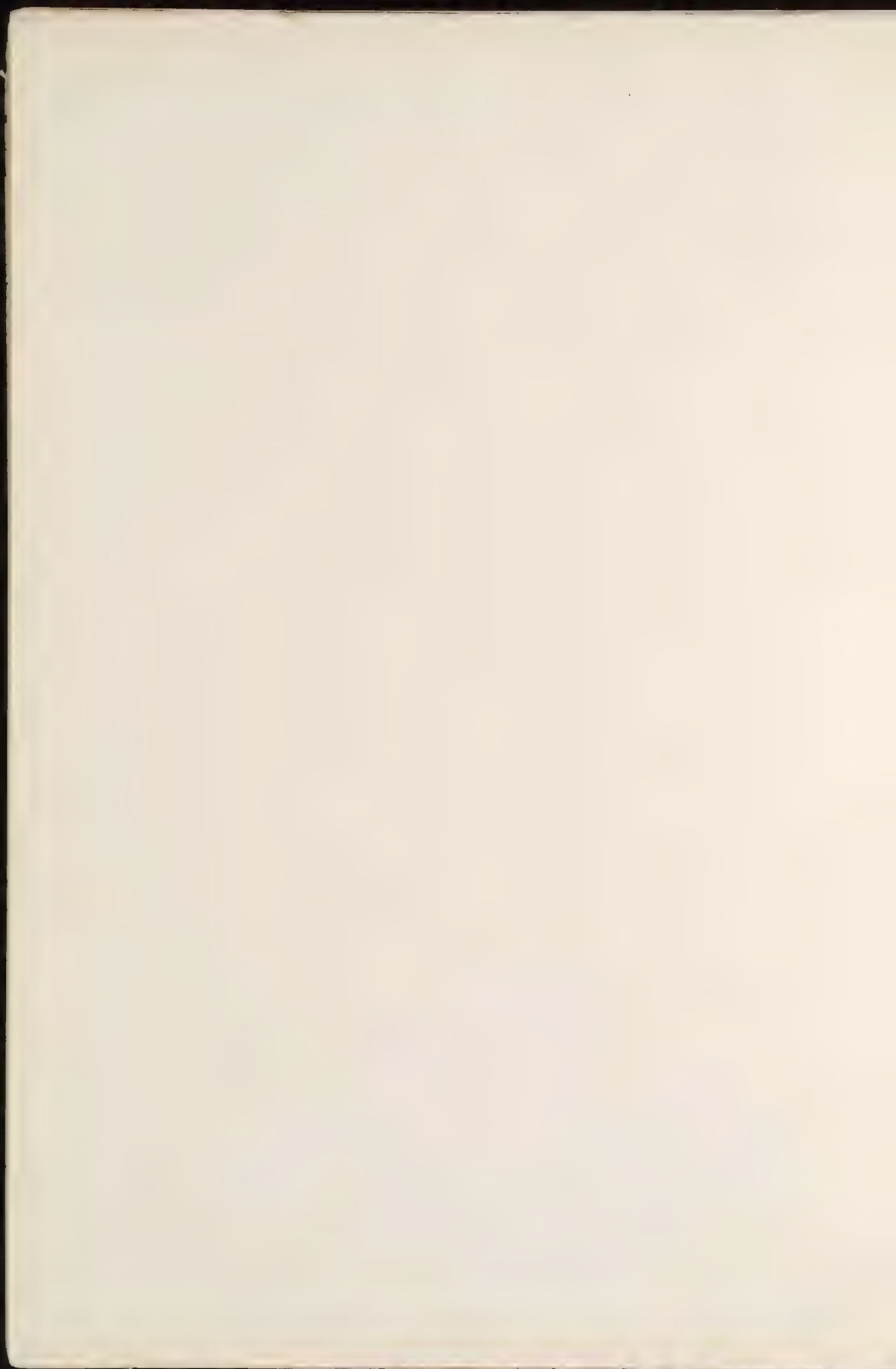
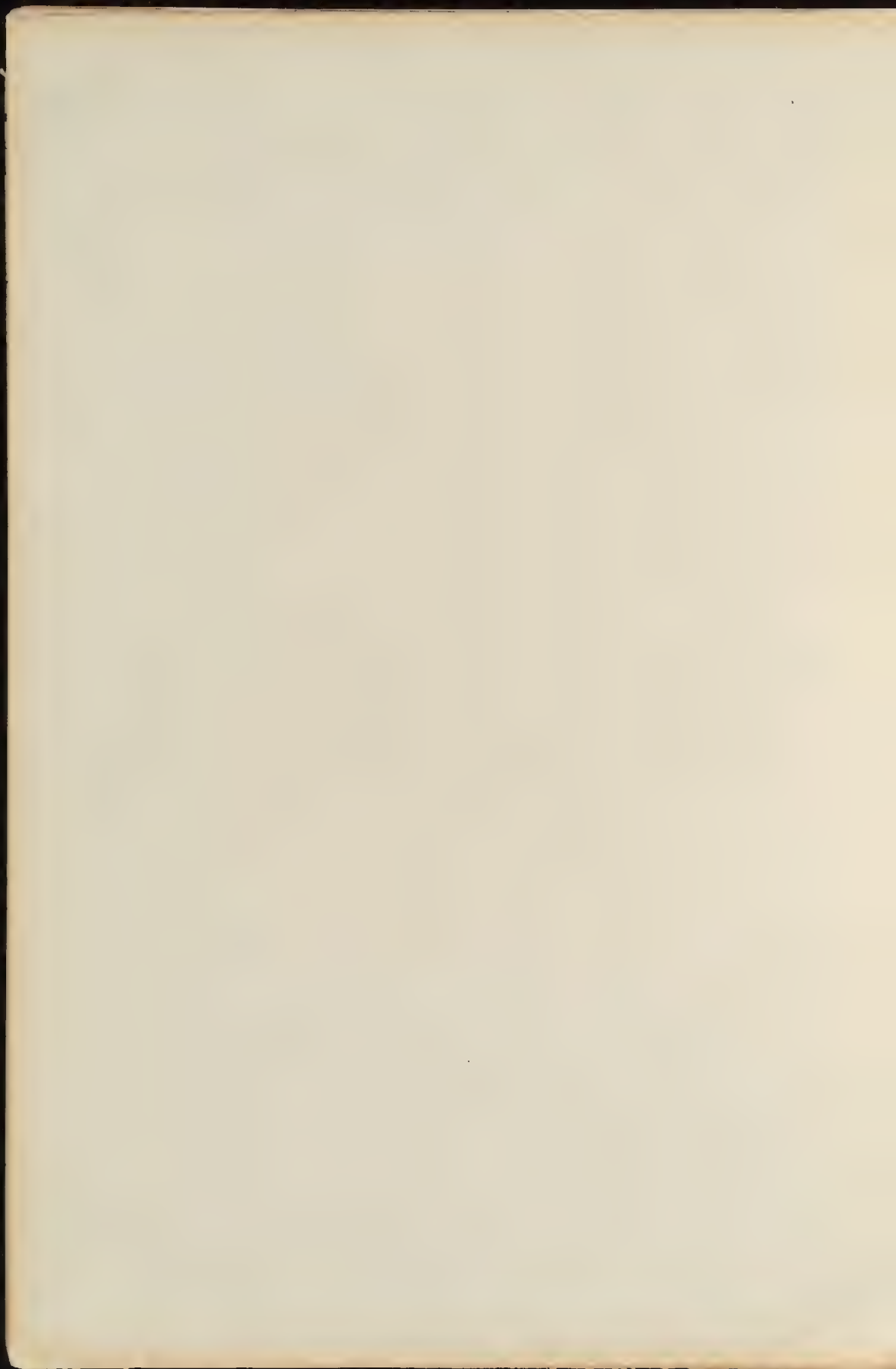


PLATE 163. TORQUATO TASSO

British Museum, Additional MS. 23,778

THE volume from which this plate is taken is entitled *Torimondo, Tragedia del Signor Torquato Tasso*. It is an autograph copy in a vellum binding. On the first page is the note "...donata a me Camillo Abbioso dal S. Gio[vanni] Battista Licino 1588." Two years before this date, at the earnest request of his brother-in-law, Vincenzo Gonzaga, Tasso had been set at liberty by Duke Alfonso II, who had kept him confined because of alleged mental derangement for seven years. Tasso then began to rewrite his tragedy *Torimondo*. It was never a success, as the long dialogues in imitation of Plato are heavy and stilted.

The manuscript afterwards came into the possession of the Minorite Ottaviano Camerani of Ravenna and was given by him to Prince Alderano Cybo, "Cardinale di Sta. Chiesa," in 1650. The arms of Cardinal Cybo are painted on the cover.



scrue neccesse a morio, e scun bon

27

~~il d'el del molo, e lo neccesse~~

29

^{up} ~~chi d'el~~ ^{frage} ~~frage~~ ^{conase} ~~conase~~ in tarro ad alma.

per l'ione ⁱⁿ ~~in~~ suo camin so arresta -

Io mi ^{d'el} ~~giacchi~~ ^{portera} ~~portera~~ nara seconda

portando alio ne la moline alio ²²

em n'ose nel fin degno al berge,

De' Desi inuiti, e gl'osi ingrembo.

e con detta di De figlia, e sorella.

Nel pacer, da l'ore, e da le pompe

e da guerra real ~~in~~ ^{super} ~~in~~ ^{la} ~~in~~ ^{la}

piu di con angel libero, e sulto

A l'umil poverta di uerde e Curo.

Hor tu han coniti; e non balli

pur mal miogno io spendo. ^{ig} ⁱⁿ ⁱ ^{reyn}

e de le roli aoli gran parte aggero.

onde ballor uerogza ^{di} ^{ne} ^{la} ^{ta}.

e gran uerogza ^è ^{pur}, ^{chi} ⁱ ^{nas} ^{li} ^{angel} ^{la}

soz ^{si} ^{pro} ^{ti} ^{alt} ^{ro} ^{chi} ^{is} ^{nel} ^{so} ^{ma} ^{la}.

A la ture il sole, e chi io si tarola

^{fora} ^a ^{l'ore} ^{fora} ^a ^{l'ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore}

^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore}

^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore}

^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore} ^{il} ^{ore}

TORQUATO TASSO.

Born, 1544: died, 1595

British Museum. Add MS 23 778





PLATE 164. MARTIN LUTHER, DATE 1519

British Museum, Additional MS. 18,742

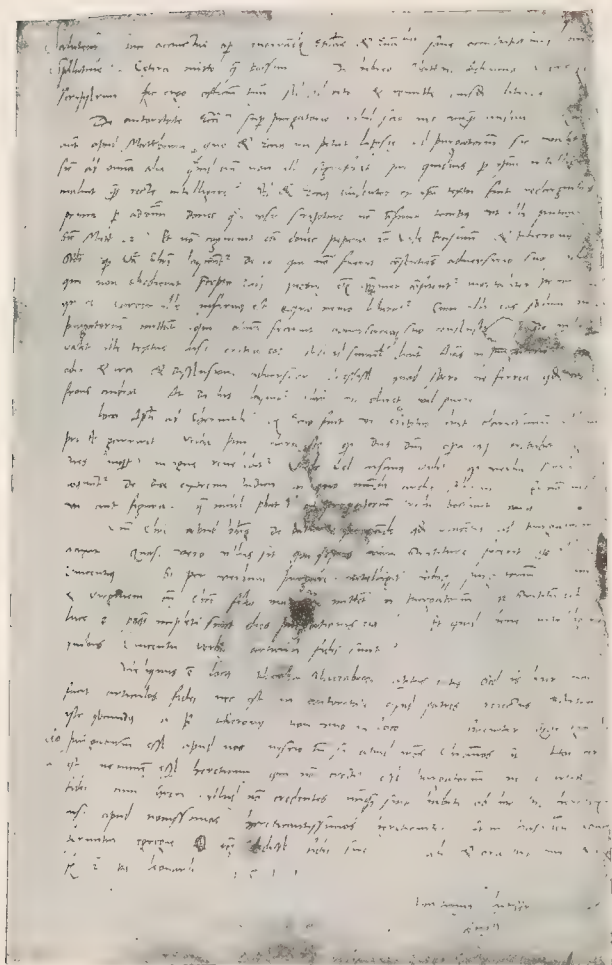
A LETTER in Latin written by Dr. Martin Luther to his friend Georgius Spalatinus, a noted German reformer. The letter treats of the doctrine of Purgatory and is dated Wittenberg, "feria secunda post Leonardi," i.e. Nov. 8, 1519. Holograph. The letter is here given in full:

Salutem, sum accintus operi enarrandi Epistolas et Evangelia, sane occupatissimus, mi Spalatine. Cætera mitto, quæ possum. De Hebræo Matthæo Adriano vides, quid scripserim; fac ergo officium tuum, sed id cito, et remitte ejusdem literas.

De autoritate Ecclesiastici super purgatorio nihil scio, nec unquam audiui. Quadrans autem apud Matthæum, quo et Eccius me petiit Lipsiæ, ad purgatorium sic valet, sicut ad omnia alia. Quid enim non illis significet, qui quidvis per ipsum intelligere malint, quam recte intelligere. Sed et Eccius evidenter ex ipso textu fuit redargutus primo per adverbium: *donec*, quod usu Scripturæ non præfinit tempus, ut illi putant, sicut Matth. II. *Et non cognovit eam, donec peperit, etc.* Vide Erasmum et Jeronymum. Secundo quod verba Christi loquuntur de eo, qui non fuerit consentiens adversario suo, id est, qui non obdierit præcepto Christi, quem etiam ipsimet confitentur mortaliter peccare. Quare carcer ille infernus est, e quo nemo liberatur cum illi eos solum in purgatorium mittant, qui omnia fecerint, adversario que suo consenserint. Quare nihil valet ille textus, nisi contra eos, nisi id simul dicant, animas in purgatorio, id est, odio et ira et dissensione adversarii decessisse, quod spero ne ferre a quidem eorum frons audeat. At de his loquitur Christus, ut elucet vel puero. Locus Apostoli ad Cor. etiam Eccio fuit vi creptus, licet clarissimum illum pro se garriret. Verba Pauli clara sunt, quod dies Domini opera cujusque probabit. *Qui dies* (inquit) *in igne revelabitur.* Vnde vel insanus videt, quod verba Pauli loquuntur de die extremi judicii, in quo mundus ardore solvetur, et non nisi vi aut figura (quæ nihil probat) ad purgatorium trahi possunt. Verbum Christi apud Joannem de palmito purgando quidam Vincentius ad purgatorium traxit, quasi vero ullus sit, qui sæpius vim Scripturæ fecerit, quam ille idem Vincentius. Si per verbum purgare intelligitur ubique purgatorium, quia scriptum est Lucæ II: *postquam impleti sunt dies purgationis eorum.* Et quid bene intelligerent, quibus Vincentii verba articuli fidei sunt? Reliquus est locus Maccabæorum apertus satis. Sed is liber non facit articulos fidei, nec est in autoritate apud Patres, rejectus præsertim iste secundus a B. Hieronymo non uno in loco. Breviter quanquam ego scio, purgatorium esse apud nos, nescio tamen, si apud omnes Christianos sit. Hoc certum est, neminem esse hæreticum, qui non credit esse purgatorium, nec est articulus fidei, cum Græci illud non credentes nunquam sint habiti ob hoc pro hæreticis, nisi apud novissimos hæreticantissimos hæreticantes. Et in Basiliensi concilio feruntur egregie rationem fidei suæ. Vale et ora pro me.

Wittembergæ, feria 2. post Leonardi. 1519.

The Adrian referred to was a Hebrew teacher, whom Luther wished to support. After speaking of the Leipzig dispute concerning Purgatory and discussing various passages of Scripture which bear on the subject, the writer arrives at the conclusion that one thing "is certain, no one is a heretic because he does not believe in Purgatory."

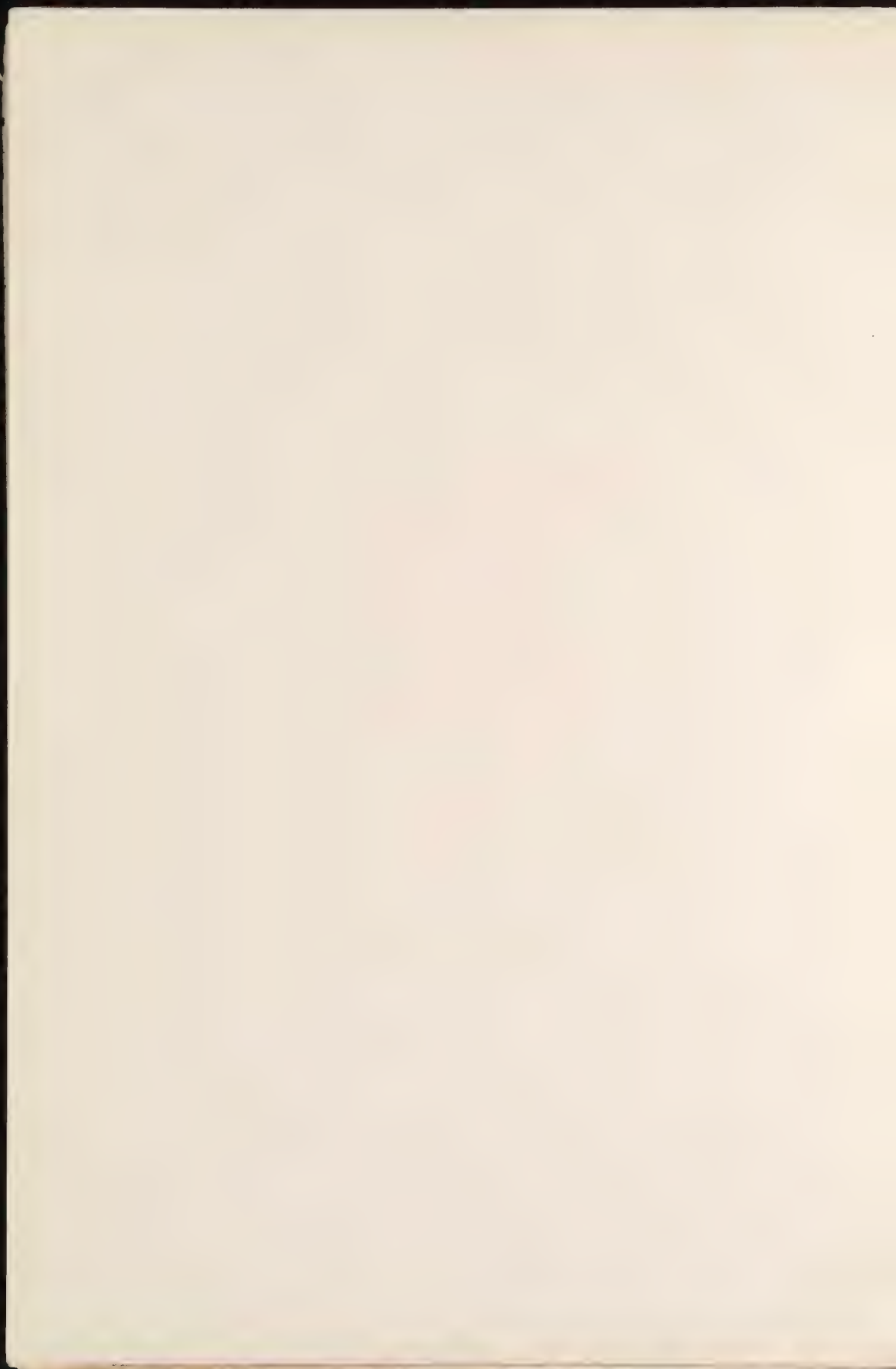


MARTIN LUTHER.

1546.

British Museum, MS. 8742





British Museum, Egerton MS. 23

LETTER written by Montaigne while he was Mayor of Bordeaux, during the civil wars in France, to the Maréchal de Matignon, Lieutenant-Governor of Guyenne, giving him all the information he can obtain concerning what is going on and what is rumoured, urging him to return as speedily as possible, and assuring him of his zeal in the king's service. Dated Bordeaux, the night of May 22, 1585. Holograph. This letter was first published by Dr. Payen in his *Nouveaux documents*, p. 10, together with an historical commentary and bibliography:

Monseigneur, j'ai receu ce matin vostre lettre que j'ai communiquée a M. de Gourgue et avons disné ensemble chez M. de Bourdeaux, quand a l'inconvenient du transport de l'arant contenu en nostre memoire uous uoies cōbien c'est chose malaisée a pourvoir; tant y a que nous y orons leuill de plus pres que nous pourrons. Je fis toute diligence pour trouver l'homme de quoi uous nous parlatés. Il n'a point esté ici et m'a M. de Bourdeaux montré une lettre par laquelle il mande ne pouuoir uenir trouver le directeur de Bourdeaux come il deliberoit aiant esté auerti que uous uous defies de lui. La lettre est de auant hier si ie l'eusse trouuée j'eusse a l'auanture suivi la voie plus douce estant incertain de vostre resolution, mais ie uous supplie pourtant ne faire nul doute que ie refuse rien a quoi uous serés resolu et que ie nay ny choisis ny distinction d'affaire ny de personne ou il ira de vostre comandement. Je souhate que uous aies en Guyene beaucoup de volantes autant vostre qu'est la mienne. On fait bruit que les galeres de Nantes s'en uienent vers Brouage. M. le mareschal de Biron n'est encore deslogé. Ceus qui auoient charge d'auertir M. d'Ussé disent ne l'auoir peu trouuer et croi qu'il ne soit plus ici sil y a esté. Nous sommes apres nos portes et gardes et y regardons un peu plus attantifueant en nostre absance laquelle ie creins non sulement pour la cōseruation de cette uille mais aussi pour la cōseruation de uous mesme connaissant que les ennemis du service du roy santant assés combien uous y estes necessere et cōbien lon se porteroit mal sans uous. Je creins que les affaires vous suprandrēt de tant de costés au cartier ou uous estes que uous serés lōgtamps a pouruoir par tout et y arés beaucoup et longues difficultés. S'il suruiuent aucune nouuelle occasion et inportante ie vous despecherai soudain home expres et deus estimer que rien ne bouge si uous n'aues de mes nouuelles, vous suppliant aussi de cōsiderer que telle sorte de mouuements ont acōstumé d'estre si inpourueus que s'ils deuoient auenir on me tiendra a la gorge sans me dire gare. Je ferai ce qui ie pourrai pour santir nouuelles de toutes pars et pour cet effaict uisiterai et uerrai le gout de toute sorte d'hommes. Jusques a cete heure rien ne bouge, M. du Loudel m'a ueu ce matin et auons regardé a quelques aiancemans pour sa place ou j'irai demain matin. Depuis ce comācemant de lettre j'ai appris aus Chartreus qu'il est passé pres

de cete uille deus iantilshomes qui se disent a mōseu de Guise qui uienent d'Agen sans auoir peu scauoir qu'elle route ils ont tiré. On atant a Agen que uous y aillés. Le sieur de Mauusin uint jusques a Canteloup et de là s'en retourna aiant appris quelques nouuelles. Je cherche un capitaine Rous a qui Masparraute escrit pour le retirer a lui avecq tout plein de promesses. Lanouuelle des deus galeres de Nantes prestes a descendre en Brouage est certaine avecq deus compaignies de ians de pied. M. de Mercure est dans la uille de Nantes. Le sieur de la Courbe a dict a M. le president Nesmond que Monsieur d'Elbeuf est an deça d'Angiers et a logé ches son pere, tirant uers le bas Poictou avecq quatre mill'hommes de pied et quatre on cinq çans cheuaux aiant recueilli les forces de M. de Brissac et d'autres et que mōsieur de Mercure se doit iouindre a lui. Le bruit court aussi que mōsieur du Maine uient prendre ce qu'on leur a assamblé en Auuergne et que par le pais de forest il se rendera en Rouergue et a nous, c'est a dire uers le roy de Navarre contre lequel tout cela uient; mōsieur de Lausac est a Bourg et a deux nauires armés qui le suiuent. Sa charge est pour la marine. Je vous dis ce que iaprans et mesle les nouuelles des bruits de uille que ie ne treuve uaisamblables avecq des verites affin que uous sachiez tout uous suppliant tres hūblement uous en reuenir incōtinant que les affaires le permetteront, et uous assure que nous n'espargnerōs cependāt ny nostre souin, ny s'il est besouin, nostre uie pour cōserver toutes choses en lobeissance du roy.

Mōseigneur ie uous baise tres hūblemāt les meins et supplie Dieu uous tenir en Sa garde. De Bourdeaux, ce mercredi la nuit 22 de mai.

Vostre tres hūble seruitur,
Mōtaigne.

Ie n'ai ueu persone du roy de Nauarre. On dict que M. de Biron la ueu.

Montaigne shows in this letter an almost painful desire to please his superior, and not to let any fact or rumor escape his notice. His conclusion sums this up in the following words:

I tell you what I hear, and add the news of the city, which seems to me improbable, to the facts, so that you may know everything, humbly begging you to return as soon as you possibly can, and assure you that in the mean time we shall spare neither our pains, nor, if need be, our lives, to preserve everything in obedience to the king.

My lord, I humbly kiss your hands and pray God to keep you in his care. At Bourdeaux, this Wednesday, the night of the 22d of May.

Your very humble servant,
Montaigne.



des a son le preselant resjunt qui m'escuse
 d'estre en ande a l'angyon et a lege chez
 son pere tirant vers le bas porton avecq
 quatre mill'hommes de pied d'ignate on vray
 sans cheuans m'ont recueilli les forces de
 mouir de Brissac l'd'ombre et que m'escuse
 de mercur se doit courir a lui Le bruit
 sont ausi que m'escuse de m'escuse m'ont
 prendre ce qu'on leur a assemble en amercue
 et que par le pais de force il se rander
 en ruerque et a nous est a dire nous la
 roy de navarre estre le quel tout est m'ont
 m'escuse de l'ont est a Bourg d'a deux
 navires m'ont que se l'ont Sa charge
 est pour la marine Je vous dir ce que
 i'ay fait et mesle les nouvelles des bruits
 de rulle que ie ne l'ont qu'on s'ambille
 avecq des nouvelles affm que nous s'achet
 nous s'achet par l'ont demand nous en
 venant m'ont l'ont que les affaires le permet
 feront et nous s'achet que nous s'achet
 ce pendant ny nous s'achet ny s'achet
 nous s'achet pour d'ont toutes choses en
 l'ont s'achet ou s'achet

M'escuse pour vous s'achet par l'ont demand les m'ont
 et s'achet d'ont vous s'achet en la g'arde de
 l'ont s'achet ce m'ont de la m'ont 22 de m'ont
 Je n'ai rien pour l'ont de m'ont
 en d'ont que m'ont de l'ont la m'ont

Votre h'ssant
 Michel de Montaigne

MICHEL DE MONTAIGNE.

Date, 1565

British Museum, Egerton MS 23

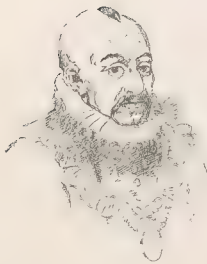




PLATE 166. EDMUND SPENSER. DATE ABOUT 1590

British Museum, Additional MS. 19, 869

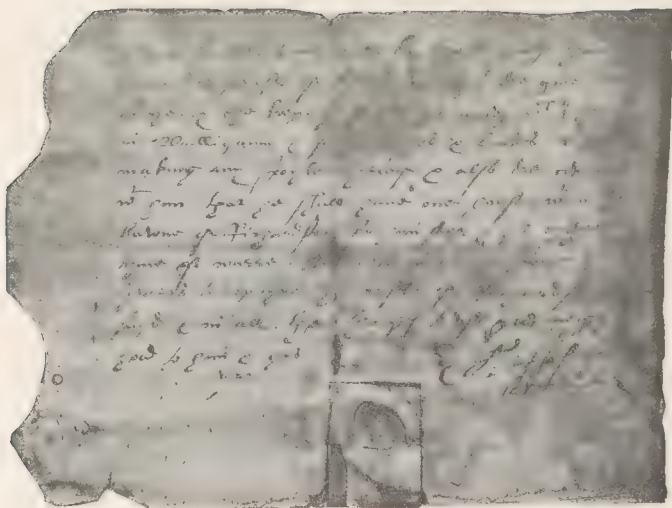
GRANT by Edmund Spenser of Kilcolman to a certain McHenry of the keeping of the woods of Balliganim, and of the use of a house within the "bawne" or castle of Richardston in case of war—undated (about 1589 or 1590).

"Be it knownen to all men by these presentes that I Edmund Spenser, of Kilcolman, esq[ui]er], doe giue vnto McHenry the keeping of all the woodes which I haue in Balliganim and of the rushes and brakes, without making any spoyle thereof, and also doe covenant with him that he shall haue one house within the bawne of Richardston for him self and his cattell in tyme of warre. And also within the space of vij yeares to repayre the castle of Richardston afore sayd, and in all other things to vse good neighbourhood to him and his.

ED: SP[EN]SER."

This grant was probably made soon after Spenser began to live at Kilcolman castle, county of Cork, in 1588. McHenry in all probability was the "James Roche *alias* Machenry, of Curragh-machenry, co. Cork, gent," to whom a pardon for murder was issued on April 10, 1566 (Public Record Office, *Elizabethan Pivants*). Associated with him in the pardon were Maurice Roche, son and heir of Lord Roche, and others.

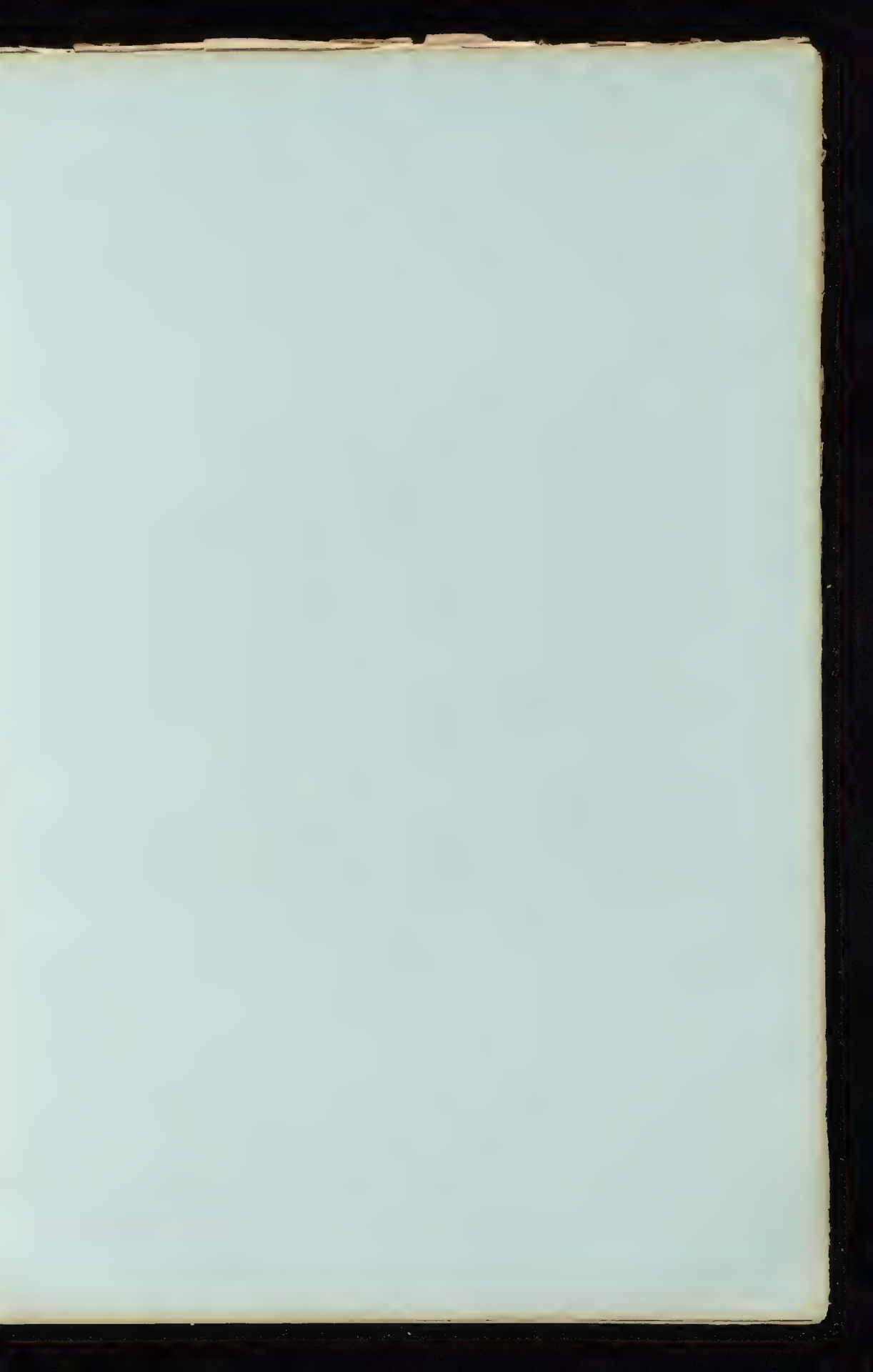


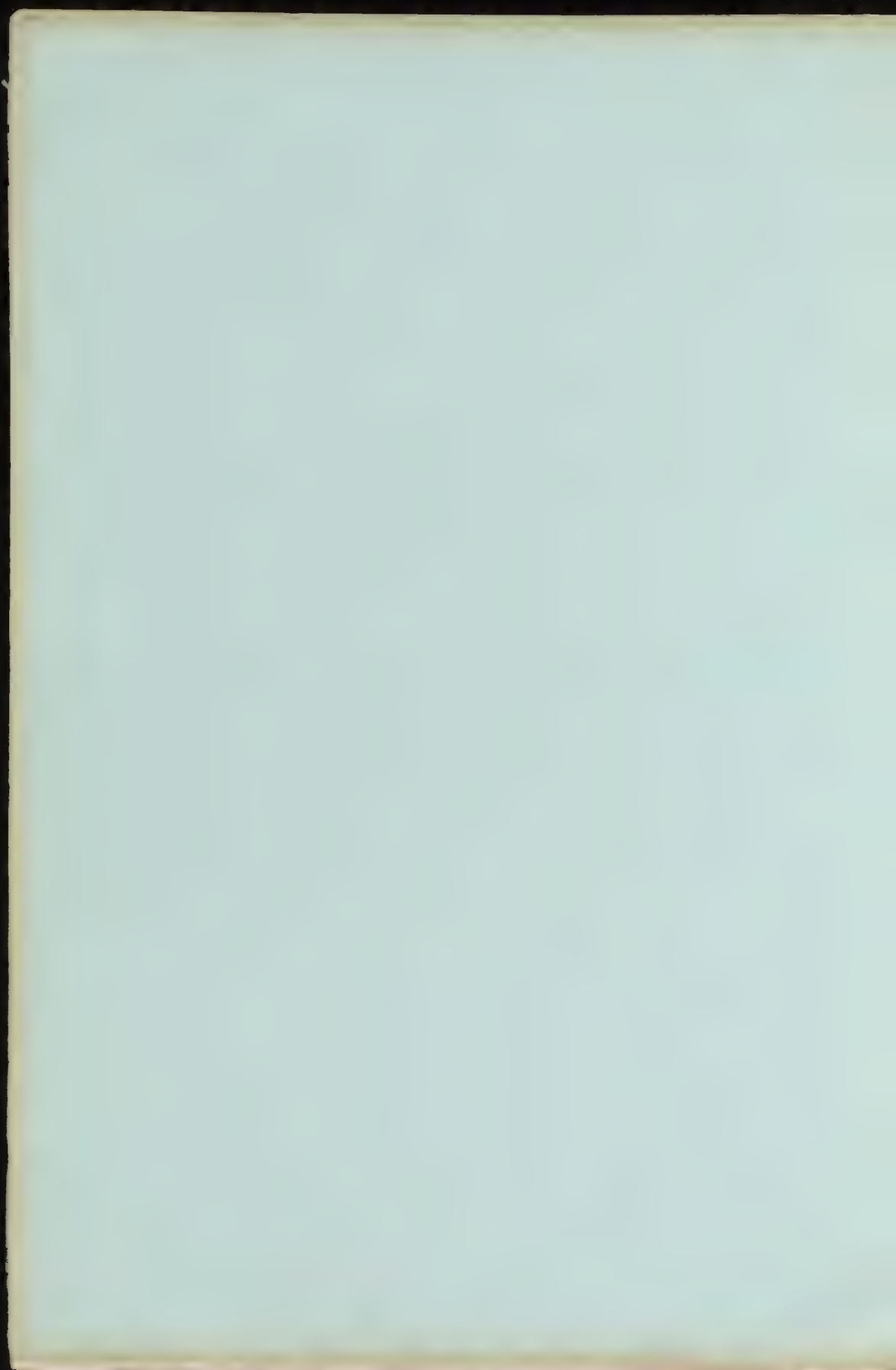


EDMUND SPENSER.

Date, about 1590
British Museum, Add MS 19,869







CHAPTER XXVI

Plate 167. William Shakespeare.

Plate 168. Sir Francis Bacon.

Plate 169. Galileo Galilei.

Plate 170. Ben Jonson.

Plate 171. Lope Felix De Vega Carpio.

Plate 172. John Milton.

Plate 173. Jean Baptiste Poquelin Molière.

Plate 174. Pierre Corneille.

Plate 175. John Locke.

Plate 176. Joseph Addison.

CHAPTER XXVI

MANUSCRIPTS OF THE SEVENTEENTH CENTURY

IN this chapter, as in the preceding and in succeeding ones, an attempt is made to bring forward a list of men somewhat representative of the culture-development of the epoch. It will have been noted that in the preceding chapter there was a preponderance of Italian representatives; and this obviously corresponds with the wonderful development of the Renaissance period, in which Italy led the van. In the present chapter, on the other hand, it will be observed at once that, so far as our list is representative, the culture centre of Europe has shifted far to the north; since we find that more than half of the celebrated men represented are English. Of course no claim is made that such a distribution as this accurately characterizes the civilization of the period. At best, any selection of a limited number of writers can be merely suggestive. Yet, on the whole, the contrast between the northern and southern civilizations, suggesting the decadence of Italian genius and the rapid development of England as a culture centre, must be admitted as valid. When such names as Shakespeare, Jonson, Milton, and Addison among the poets, and Locke and Bacon among philosophers, can be brought forward, it is speaking well within bounds to say that the world-centre of literary and philosophical activity is the country that can claim these men among its sons. It must not be overlooked, however, that the land of Molière and Corneille is likewise a centre of great literary activity; nor can Spain, the home of that most prolific of writers, Lope De Vega, be ignored. The one Italian whom we have chosen for representation here Galileo, is certainly the most representative man of his century in Italy, for there the literary genius of the previous century has suffered a strange eclipse.

PLATE 167. WILLIAM SHAKESPEARE, DATE 1612

British Museum, Egerton MS. 1,787

THE plate shows the original deed of mortgage executed by William Shakespeare of Stratford-upon-Avon and others to Henry Walker, vintner, of London, of a dwelling-house within the precincts of "the late Black Fryers," dated the "eleventh day of March in the tenth of the reign of our Sovereign Lord James (I) by the grace of God king of England, Scotland, of France and Ireland, Defender of the faith," etc. The deed is on vellum, and the signature of "Wm. Shakspe^r" appears upon one of the four labels with seals attached to the document. The initials H. L. on the seals of the first two labels belonged probably to Henry Lawrence, servant of the scrivener, who prepared the deed. It is accompanied by an original letter of Albany Wallis to David Garrick saying that the document was found among the title deeds of an estate at Blackfriars, in the possession of the Rev. Mr. Fetherstonhaugh of Oxted, Co. Surrey, by whom it was presented to Garrick.

This signature, another at the Guildhall, London, and those affixed to his will at Somerset House are the only remains of Shakespeare's writing known to exist.





PLATE 168. SIR FRANCIS BACON, DATE 1609

British Museum, Additional MS. 27,278

MEMORANDUM book of Sir Francis Bacon, afterwards Lord Verulam. Its general title is *Comentarius solutus sive Pandecta, sive Ancilla Memoriae. Habet libros duos: 1. Comentarium transportatorum ex comentario vetere. 2. Comentarium novum et currentem*. The present volume, however, contains only the first book, which has the special title, *Lib. 1. Sive Comentarius transportatorum consistit ex diario et schedulis*. As the title indicates, the book contains memoranda selected from his older diaries, which were entered here on July 25-31 and August 6, 1608. These memoranda concern his conduct in public and private business, or are literary notes, etc. Money accounts of October 28, 1609, are added. The whole is printed in Spedding's edition of Bacon's works, vol. xi, 1868.

Transported. Feb. 21. 1608.

Sonny and pretty in the B. of Dublin.
any one is affected in it, they laugh
and grieve, and witness the death
Not thinking he draws in the B. of Dublin
from his little eyes, being a professor to
have experience, this after the father
of the son, or from other in just time
in forward state

in of pleasure & laziness. The father
or Paddy, & the son.

of the son, and beyond the son
to be made, and the father who
they to their way to be made.

The finding of the son, the son, the son
to the son of the son, the son

The finding of the son, the son, the son
the son, the son, the son

the son, the son, the son

the son, the son, the son

the son, the son, the son

the son, the son, the son

the son, the son, the son

the son, the son, the son

the son, the son, the son

the son, the son, the son

Transported. Feb. 21. 1608.

Ordinary discourse of the son in
Sonny, or the son, the son,
the son, the son, the son,
the son, the son, the son,

Discomfiting the son of the son,
of the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

the son, the son, the son,
the son, the son, the son,
the son, the son, the son,
the son, the son, the son,

SIR FRANCIS BACON.

Date, 1608

British Museum Add. MS 27.278



PLATE 169. GALILEO GALILEI, DATE 1609

British Museum, Additional MS. 23,139

LETTER from Galileo Galilei to Michelagnolo Buonarroti the younger, great-nephew of the painter, thanking him for his letter, hoping to be with him before St. John's day and speaking of his improvement in making spectacles. Dated Padua, December 4, 1609. Holograph.

At the time this letter was written Galileo was occupying the chair of mathematics at the University of Padua. Michelangelo the younger was a poet, playwright and orator. He was the first to collect and publish the poems of his great-uncle, in 1623. He was the grandson of Buonarroti, brother of Michelangelo.

St. John's day was the great midsummer festival of Florence, at which all sorts of entertainments, games and theatrical productions took place.



M. M^{re} Sig: Et Pad: M^{re}

La cortesia tua ha ricevuto l'altra del M^{re}.
et M^{re} sig: Cosimo Minichetti, alla quale ne occor-
rendo altra risposta, resterà che V^{re} m^{re} fauerisca vi-
gnificar la ricevuta a D. sig: et insieme ricordarmeli
ser^{re} M^{re} alla gratia tua mi è impossibile il ri-
flettere le parole, et molto meno le fatti, ma se lui di
quelle, et nel tempo di questi si deve fare l'effetto
dell' animo, certo tu mancherei di corrisponderle al de-
bito, al quale gli uniti me mi di V^{re} m^{re} aggravi:
troveresi anco il più che fatto che gli effetti dopo sono
di questa med^{re} disposizione, qualunq^{ue} volta da V^{re} m^{re} sarà
fatto più di lui come non può. Da me infinitamente bramosi.
La mia venuta sarà costà indubitata, anzi l'Esposi-
zi^{on}, finendo a D^{re} et io più tosto, essendomi molte volte
dato così comandato dal Leg^{re} M^{re} sig: madre apo colata
et mi in battervi tutta la forte, cui è brio alla fine di
fare, considerando ad esso quali sono le maniere et i tempi
mi veniva honorati della nobiltà Forense: intanto i
questi mi offesi la supplica V^{re} a interuarmi: che come
è la tua, a memoria et la più di tanti miei sig: grandi
V^{re} io et conosci, e quali ad esso nominare ad uno
fauorei meo qualità migliorando nell'achiole et innanzi
che altra interuisione. Altro ne mi occorre di più. Di nuovo
nella tua gratia mi rendo et ad ogni affetto gli b^{ene} amari.
D. Pad: li 4 di Febre 1609.

Di V^{re} M^{re}.

Leo. Parat.

Gallio Galilei

GALILEO GALILEI.

Date, 1609

British Museum, Add. MS. 23,139.



PLATE 170. BEN JONSON, DATE 1609

British Museum, Royal MS. 18a.xlv

"THE *Masque of Queens*, celebrated from the House of Fame by the most absolute in all states and titles, Anne, Queene of Great Britayne, etc., with her honorable ladies, at White Hall, Feb. 2, 1609. Written by B. Jonson." The *Epistle* shown in the plate contains a dedication of the piece to Henry, Prince of Wales. The manuscript is provided with marginal notes. Holograph. Published in 1609. Entered at Stationers Hall, February 22, 1608-9.

The Epistle.

Humanitie is not the least honor of your wreath. For, if once the worthy Professors of these learnings shall come (as heretofore they were) to be the care of Princes, the Crownes their *Soueraignes* weare will not more adorne their Temples, nor they stamps live longer in their *Medalls*, than in such subiects labors. *Piercy*, my Lord, is not borne with every man; not every day. And in her generall right, it is now my minute to thanke your Highnesse, who not only do honor her with your care, but are curious to examine her with your eye, and inquire into her beauties and strengths. Where, though it hath prou'd a worke of some difficulty to mee to reuise the particular *authorities* (according to your gracious command, and a desire borne out of judgment) to those things which I writt out of fullness and memory of my former readings, yet, now I haue overcome it, the reward that meetes mee is double to one act: which is, that thereby your excellent vnderstanding will not only iustifie mee to your owne knowledge, but decline the stiffness of others originall ignorance, already armd to censure. For which singular bounty, if my *Fate* (most excellent Prince and only *Delicacy of mankind*) shall reserve mee to the Age of your Actions, whether in the campe or the Councell-Chamber, that I may write, at nights, the deedes of your dayes, I will then labor to bring forth some worke as worthy of your fame, as my ambition therein is of your pardon.

By the most true admirer of your Highnesse vertues

And most hearty celebrator of them,

BEN: JONSON.

The Masque of Queens.

It encreasing, now, to the third time of my being vs'd in these seruices to her Maiesties personall presentations with the Ladies whom she pleaseth to honor, it was my first and special regard to see that the Nobility of the Invention should be answerable to the dignity of their persons. For which reason, I chose the Argument to be, *A Celebration of honorable and true Fame, bred out of vertues*; obseruing that rule of the best *Artist*, to suffer no object of delight to passe without his mixture of profit and example. And because her Maiestie (best knowing that a principall part of life in these *Spectacles* lay in their varieties) had commanded mee to thinke on some *Dance*, or *Shew*, that might preceede hers, and haue the place of a feyle, or false-Masque. I was carefull to decline not only from others, but mine owne steps in that kind since the last yeare I had an *Anti-Masque* of Boyes and therefore, now, deu's'd that twelve Women, in the habite of *Flages* or *Witches*, sustaining the persons of *Ignorance*, *Suspition*, *Credulity*, etc., the opposites to good *Fame*, should fill that part, not as a *Masque*, but a spectacle of strangenesse, producing multiplicity of Gesture, and not vnaptly sorting with the current and whole fall of the Deuise.

First then her Maiestie being set, and the whole Company in full expectation, that which presented it selfe was an ougly *Hell* which, flaming beneath, smoked into the top of the Roofe. And, in respect all *Evills* are (morally) sayd to come from Hell, as also from that obseruation of *Torrensius* vpon *Horace* his *Candida*.

* In the Masque of Queens, the twelve women, in the habit of Flages or Witches, sustaining the persons of Ignorance, Suspicion, Credulity, etc., the opposites to good Fame, should fill that part, not as a Masque, but a spectacle of strangeness, producing multiplicity of Gesture, and not vnaptly sorting with the current and whole fall of the Deuise.

* See in Art. Poetic.

PLATE 171. LOPE FELIX DE VEGA CARPIO, DATE 1626

British Museum, Egerton MS. 548

THE plate is from a manuscript entitled *Comedias y Autos Sacramentales de Lope Felix de Vega Carpio*;—viz., *El Senbrar en buena tierra*;—*Sin Secreto no ay Amor*;—*La compentencia de los nobles*;—*La Bella Ester*;—*El Galan de la Menbrilla*;—*El jugo de Cristo*;—*El principe de la Paz*;—*Angel fingido*;—*Santiago el Verde*;—*Ay verdades quo en Amor*;—*La nina de plata y burla vengada*;—*Lo que ha de ser*. The manuscript is an autograph copy in two volumes. Our plate represents the end of the third act of the comedy entitled *Sin Secreto no ay Amor*, showing the poet's signature and the license for the piece to be acted. Dated December 13, 1626.

Felix de Vega (1562-1635) according to his own reckoning had written fifteen hundred comedies up to the year 1631. Over a thousand of these have been lost.

SIN SECRETO NO AI AMOR.
 (origia) (melin acaba)

L. D. et M. V.

En Madrid a 13 de Julio de
 1626.

Lope de Vega Carpio

V. de L. de Vega Carpio

Esta Condesa de Intendencia Lope de Vega Carpio
 sin secreto no ay amor, esta es una ingenuidad
 agradablemente, en el estilo de la dulzura de su
 Du. de L. de Vega Carpio. Madrid. 11
 Agosto. 1626. Lope de Vega Carpio

LOPE FELIX DE VEGA CARPIO.

Date, 1626.

British Museum. Egerton MS. 548



PLATE 172. JOHN MILTON, DATE 1667

British Museum, Additional MS. 18,861

THE plate is the reproduction of an agreement between John Milton on the one side, and Samuel Symons, a printer, on the other, for the sale of the copyright of *Paradise Lost*. The poet was to receive £5 down, and in addition £5 on the completion of the sale of each of the first three editions. Each edition was not to exceed 1,500 copies and the sale was to be counted complete when 1,300 had been sold. The signature "John Milton" is not in the poet's own hand, as he was totally blind at the time: it was evidently written for him and certified by the impress of his finger and by his seal, a double-headed eagle.

These presents made the 27th day of April 1667 betwene John Milton, gent[leman], of thone pa[r]te, and Samuel Symons, Printer, of thother parte, witness That the said John Milton, in consideration of five pounds to him now paid by the said Samuel Symons, and other the considerations hereunder mentioned, hath given, granted and assigned, and by these presents doth give, grant and assigne, unto the said Samuel Symons, his executors and assignes All that Booke, Copy, or Manuscript of a Poem intituled *Paradise Lost*, or by whatsoever other title or name the same is or shall be called or distinguished, now lately licenced to be printed, Together with the full benefit, profit, and advantage thereof, or which shall or may arise thereby. And the said John Milton for him, his executors and administrators doth covenant with the said Samuel Symons, his executors and assignes, That hee and they shal at all tymes hereafter have, hold and enjoy the same and all impressions thereof accordingly, without the lett or hinderance of him the said John Milton, his executors or assignes, or any person or persons by his or their consent or privitie, and that he the said John Milton, his executors or administrators or any other by his or their meanes or consent shall not print or cause to be printed or sell, dispose or publish the said Booke or Manuscript or any other Booke or Manuscript of the same tenour or subject without the consent of the said Samuel Symons, his executors or assignes. In consideration whereof the said Samuel Symons, for him, his executors and administrators doth covenant with the said John Milton, his executors and assignes well and truly to pay unto the said John Milton, his executors and administrators the sum of five pounds of lawfull English money at the end of the first impression which the said Samuel Symons, his executors or assignes shall make and publish of the said Copy or Manuscript, which impression shalbe accounted to be ended when thirteene hundred bookes of the said whole Copy or Manuscript imprinted shall be sold and retailed off to particular reading customers, and shall also pay other five pounds unto the said Mr. Milton or his assignes at the end of the second impression to be accounted as aforesaid, and five pounds more at the end of the third impression to be in like manner accounted, and that the said three first impressions shall not exceed fiftene hundred bookes or volumes of the said whole Copy or Manuscript a piece. And further that he the said Samuel Symons and his executors, administrators and assignes shalbe ready to make call before a Master in Chancery concerning his or their knowledge and beliefe of or concerning the truth of the disposing and selling of the said bookes by retail as aforesaid, whereby the said Mr. Milton is to be intitled to his said money from time to time upon every reasonable request in that behalle, or in default thereof shall pay the said five pounds agreed to be paid upon each impression as aforesaid, as if the same were due, and for and in leiu thereof. In witness whereof the said parties have to this writing indented interchangeably sett their hands and seales the day and year first above written

Sealed and delivered in the presence of us.
John Fisher.
Benjamin Greene, servant to Mr. Milton.

John Milton [seal]





PLATE 173. JEAN BAPTISTE POQUELIN MOLIERE,
DATE 1664

British Museum, Additional MS. 24,419

A NOTARY'S certificate concerning the disposition of the goods of Françoise Rousseau, "fille mineure," after her death—signed by J[ean] B[aptiste] P[oquelin] Molière, Jacques Martin, and others. Dated January 25, 1664, in which year the celebrated comedian was forty-four years old.
A transcription of the document is given below.

Certification.

Du 26 Janvier, 1664.

Furent present, Jean Baptiste Moliere et Jacques Martin, bourgeois de Paris demeurant Rue St. Honore paroisse St. Germain de Lauxerrois Lesquels ont certiffie et certifient par ces parties a tous quil appartiendra que deffuncte Françoise Rousseau fille mineure vivante et jouissante de ses biens et droicts na laisse pour ses heritiers des quatre quintes des propres que M^r Jean Francois Loiseau bourgeois de Paris, damoiselle Magdelaine Rene veufve de feu M^r Jean Etienne, de Jeanne Rene femme de Guillaume Benoist marchand tapissier, Laquelle Françoise Rousseau estoit seulle heritiere de deffuncte Estienne Rousseau sa soeur et quen cette qualite ces quatre quintes des biens propres que estoient de la succession de la dite Françoise Rousseau appartiennent aux dits M^r Jean Francois Loiseau et damoiselle Magdelaine Jeanne Rene dont les dits Moliere et Martin ont requis acte aux notaires soussignes qui en ont octroye la part pour le sceaux des Vallois en temps et Lieux des etudes des dits notaires. Le vingt cinquieme Janvier mil six cent soixante quatre et ont signe.

J. B. P. Moliere

Jacques Martin

Gigault

De Baumont



PLATE 174. PIERRE CORNEILLE, DATE 1649

British Museum, Additional MS. 21,514

AN original letter from Pierre Corneille to Constantine Huygens de Zuylichem, secretary to the Prince of Orange, apologizing for not having thanked him sooner for a letter, and sending him two collections of his earlier works, one of them containing the *Médée*. The letter concludes with a quotation in Latin from Seneca's *Medea*. Dated, Rouen, March 6, 1649.

Monsieur,

Je ne scay ce que uous dirés de moy d'auoir attendu si longtemps a uous remercier de uostre souuenir, et du present que uous m'aués fait de ces precieux Moments dont uous aués enrichy le public. Ce nest pas que ie ne sois tressensible aux obligations de cette nature et a la gloire qui me uient d'une main si scauante a la distribuer. Vostre present ma esté trescher et par sa propre ualeur et par cet estime qu'il uient de uous, et par l'estime que uous y temoignés pour mon bon amy Lucain, mais i'auais honte de uous en rendre graces sans m'en reuancher en quelque sorte e i'esperois que cet hyuer me mettrait en estat d'accompagner mes remerciements de quelque piece de Theatre qui du moins eust esté considerable pour sa nouueauté. Les desordres de nostre france ne me lont pas permis et ont resserré dans mon Cabinet ce que ie me preparois a luy donner si bien que pour ne paraître pas deuant uous tout a fait les mains uuides, ie me trouue reduit a uous enuoyer deux recueils de mes Ourages qui n'ont rien de nouveau que l'inscription. Je croy toutefois que le premier na pas eu asses de reputation pour aller iusqu'a uous. Ce sont les peches de ma ieunesse et les coups d'essais d'une Muse de Province qui se laissait conduire aux lumieres purement Naturelles et n'auoit pas encore fait reflexion, qu'il y auoit un Art de la Tragedie et qu Aristote en auoit laissé des preceptes. Vous n'y trouueres rien de supportable qu'une Médée qui ueritablement a pris quelque chose d'asses bon a celle de Seneca et ne la pas tellement derigurée, qu'il ne luy reste une partie de ses graces.

Flanc, si fas ueterum uidere nouos
Trans Euripides dedit trementem
Nec digna gracia supplicem Creonti :

Vostre tres humble et tresobligé
Seruiteur,
Corneille.

A Rouen, 6m Mars, 1649.

TRANSLATION.

Sir,

I know not what you will say to me for having waited so long to thank you for your remembrance, and for the gift you made me of those precious moments, with which you have enriched the public. It is not that I am insensible to obligations of this nature and to the glory which comes to me from a hand so wise in distributing it. Your gift was very precious to me, both for its own value, because it came from you and on account of the regard you showed in it for my friend Lucain, but I was ashamed to thank you without recompensing your kindness in some way and I had hoped that this winter would enable me to accompany my thanks with some theatrical piece, which might at least have been valuable for its newness. The disorders existing in our France have not permitted me to do so, and have kept locked up in my desk what I was preparing to give to my country. Consequently, not to appear before you with hands entirely empty, I find myself reduced to sending you two selections of my works, which contain nothing new but the inscription. However, I believe that the first has not become sufficiently famous for you to have heard of it. It is the sins of my youth which I send you—the first attempts of a provincial muse, which allowed itself to be attracted by purely natural lights, and had not yet reflected that there might be such a thing as an art of tragedy for which Aristotle had left rules. You will find in it nothing worth while but a *Medea* which has indeed borrowed something of good from that of Seneca and has not altered it so much but that some of its graces still remain.

Your very humble and grateful
Servant,
Corneille.

Mystère

Je ne sçay ce que vous direz de moy d'après attendre si long temps & nous
 remercier de nosse prières, et du service que nous mêmes fait de
 ce précieux. Moments dont nous avons enrichi le public. Et n'est pas
 que ce ne soit impossible aux illustres de cet ordre, et à la
 gloire qui me vient dans main si pesante à la digne digne. Et par
 présent ma esse blesser ce que sa propre valeur, et sa ~~raison~~
 qu'il vient de vous en par le même que nous y faisons pour ma
 bon pour l'union, mais nous honte de nous en vendre par-ci sans
 nous venant en quelque sorte, et sçavoir que cet honneur me mettrait
 en état d'accomplir me, venant même de que qui n'est de Thèse
 qui du moins est considéré pour sa nouveauté. De déshonneur
 de nosse, mais ne me soit pas permis et ont resté dans mon
 cabinet ce que ce me pourrais à l'ordinaire si bien que pour ne pas
 pas fait à fait ~~comme~~ les autres indices, il me donne adieu à nous en
 deux excellent de nos Ouvrages qui n'est d'un de nouveau que l'impression.
 Je voy blesser que la patience ne soit en état de reproduction pour elle.
 jusqu'à nous. C'est de ne sçavoir ni d'après et le regard est dans
 l'ordre de l'union qui se fait en même nos l'union pour nous
 l'union et nous ne sçavoir fait de l'union qu'il nous un fait
 de la l'union et qu'il est en état de l'union de l'union. Vous
 ay beaucoup de l'union de l'union qu'il nous. Mais qui nous l'union
 a pas que l'union de l'union à l'union de l'union et ne la pas
 tellement de l'union, qu'il ne soit une grande de l'union.

flâne, si fas uerum uideri natus,
 Genus Europæ dicit tuentem.
 Nec digna prece supplicem Ciceronem.

Digne blesser et blesser
 l'union Cornille

A Paris le 10 Mars 1649

PIERRE CORNEILLE.

Date 1649

British Museum Add MS 21 51.



PLATE 175. JOHN LOCKE, DATE 1679

British Museum, Additional MS. 15,642

ORIGINAL diary and note-book which was kept by John Locke during the year 1679, part of it being written at Paris and part in England. The entry on the plate, "Landed at the Temple," marks his return to London from Paris in the spring of 1679.

There is an interesting entry upon the plate under the date of Thursday, the 15th of May, recording that the pendulum (pendule) is about one-sixth a line longer in Paris than at London, and that the equivalent English length is $39\frac{1}{4}$ inches. The rest of the items on the plate mainly relate to Locke's financial affairs and can be easily deciphered. Some of the entries illustrate the fact that the guinea, which was first coined by Charles II in 1663, had at one time the value of £1 1s. 6d.

PLATE 176. JOSEPH ADDISON, DATE 1699

British Museum, Additional MS. 7,121

LETTER from J. Addison to Charles Montagu, Earl of Halifax, written while he was on the Continent. Dated Paris, October 14, 1699.

Honour'd Sir,

I am now in a place where nothing is more usual than for mean people to press into the presence and conversation of great men and whose modestie is so very scarce that I think I have not seen a Blush since my first Landing at Callice, which I hope may in some measure excuse me for presuming to trouble you with a Letter. However if I may not be allowed to Improve a little in the confidence of the country I am sure I receive in it such Effects of your favour in the civilities my Ld Ambassador has bin pleas'd to show me that I cant but think it my Duty to make you acquainted with them; I am sorry my Travails have not yet furnisht me with anything else worth your knowledge. As for the state of Learning; There is no Book comes out at present that has not something in it of an Air of Devotion. Dacier has bin forc'd to prove his Plato a very good Christian before he ventures upon his Translation and has so far comply'd with the Tast of the Age that his whole Book is over-run with Texts of Scripture, and the Notion of pre-existence supposed to be stol'n from two Verses of the Prophets. Nay the Humour is grown so Universal that tis got among the Poets who are evry day publishing Lives of Saints and Legends in Rhime. My Imperfect Acquaintance with the French language makes me incapable of learning any more particular News of this kind so that I must end my Letter as I began it with my most Humble Acknowledgements for all Your Favours.

I am, Honoured Sir,

Yo^r most Obliged and most

Obedient Humble Servant,

J. Addison.

Paris, Oct. 14.
1699.

ventures to translate him and has so far complied with the Taste
of the Age that his whole Book is over-run with Texts of
Scripture and the Notion of Providence suppos'd to be
stole from two Verses out of the Prophet. Nay the Humour
is grown so Universal that 'tis got among the Poets, who
are every day publishing Legends and Lives of Saints &c. &c.
My imperfect Acquaintance with the French Language make
me incapable of Learning any more particular News of this
kind, so that I must end my Letter as I began it with my
most Humble Acknowledgements for all Your Favours
I am, Honoured Sir,

Paris. 8th 14.
1699.

Y^r
most Obliged and most
Obedient Humble Servant

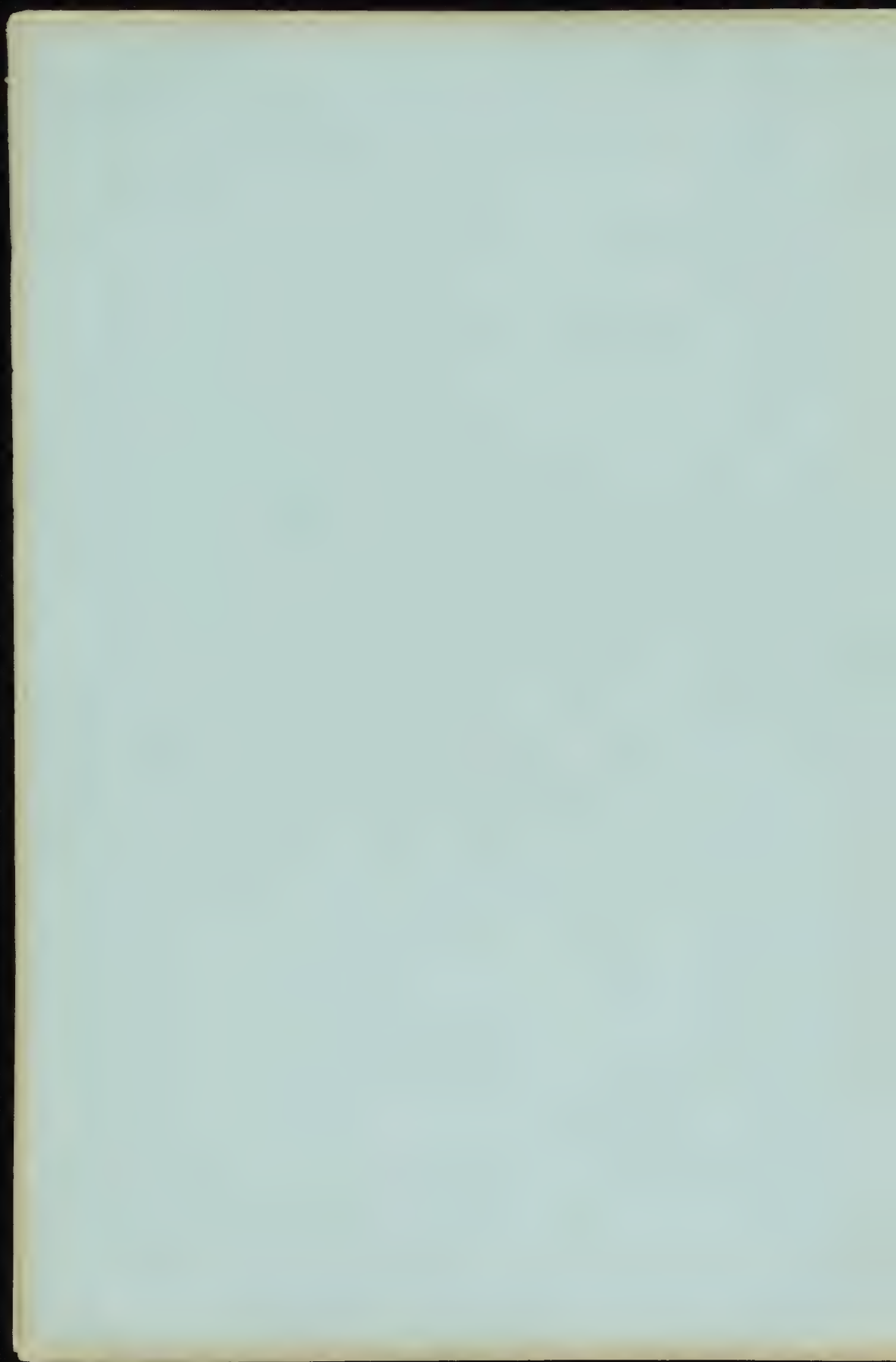
J. Addison.

JOSEPH ADDISON.

Date, 1699.

British Museum, Add. MS. 7,121





CHAPTER XXVII

- Plate 177. Alexander Pope.
Plate 178. Sir Isaac Newton.
Plate 179. Gottfried Wilhelm Leibnitz.
Plate 180. Jonathan Swift.
Plate 181. Samuel Johnson.
Plate 182. François Marie Arouet de Voltaire.
Plate 183. Samuel Richardson.
Plate 184. Oliver Goldsmith.
Plate 185. Edward Gibbon.
Plate 186. Robert Burns.
Plate 187. Benjamin Franklin.
Plate 188. Immanuel Kant.

CHAPTER XXVII

MANUSCRIPTS OF THE EIGHTEENTH CENTURY

THE selections of this chapter are, perhaps, hardly so accurately characteristic of the relative conditions of culture as were those of the preceding chapter; though an effort has been made here, as before, to select the representative men of the period. Bearing in mind the coterie of distinguished men whose seat of activity was France during this century, it may seem an injustice to introduce but a single Frenchman here. Doubtless it will be admitted, however, that if the choice is to be so restricted, Voltaire is the man of all others who should be chosen as the representative Frenchman of the century. Similarly the very different minds of Leibnitz and of Kant may be taken as representative of the *Geist* of Germany. And now a new centre of civilization in the West demands representation and finds its most characteristic exponent in Franklin. In the meantime the honors of England are upheld by a brilliant coterie: Pope, the most famous versifier of his day; Swift, the trenchant satirist; ponderous Samuel Johnson; Richardson, father of the modern novel; Goldsmith and Burns, sweet singers and lovable personalities; Gibbon, almost the earliest and still the foremost of modern historians; and the wonderful Newton, of whom contemporaries half seriously questioned whether he could be a mere man.

With such a list of celebrities represented through the intimate medium of their chirography, the present chapter cannot fail of interest.

PLATE 177. ALEXANDER POPE, DATE 1714

British Museum, Additional MS. 7,121.

LETTER from Alexander Pope to Charles Montagu, Earl of Halifax, First Lord of the Treasury. Dated December 3, 1714. Holograph. The *Homer* referred to was Vol. 1 of Pope's translation, which was published in June, 1715. The same letter, with a slightly different version, dated December 1st, was published in Pope's *Letters*, 1735. See Elwin's *Works of A. Pope*, Vol. x, 1886, p. 203.

December 3d, 1714.

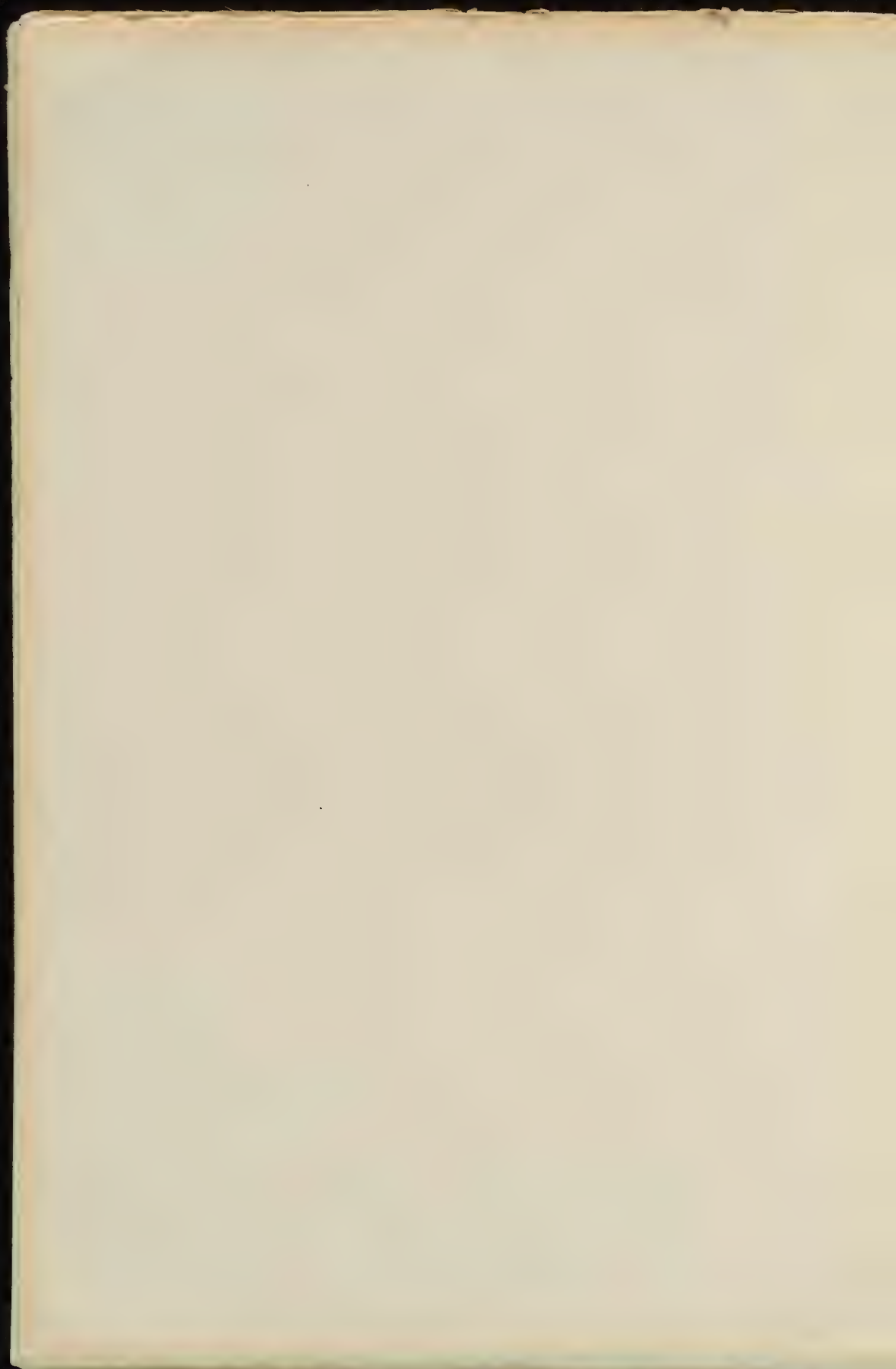
My Lord,

While you are doing Justice to all the World, I beg you will not forget Homer, if you can spare an hour to attend his cause. I leave him with you in that hope, and return home full of acknowledgments for the Favors your Lordship has done me, and for those you are pleased to intend me. I distrust neither your Will nor your Memory, when it is to do Good: and if ever I become troublesome or solicitous, it must not be out of Expectation, but out of Gratitude. Your Lordship may either cause me to live agreeably in the Towne or contentedly in the Country; which is really all the Difference I sett between an Easy Fortune and a small one. It is indeed a high Strain of Generosity in you, to think of making me easie all my Life, only because I have been so happy as to divert you an hour or two; But if I may have leave to add, because you think me no Enemy to my Country, there will appear a better Reason, for I must be of consequence, as I sincerely am,

My Lord,

Your most obliged, most obedient
and faithful humble servant,

A. Pope.



My Lord,

Decemb^r. 3. 1714.

While you are doing Justice to all the World, I beg you will not forget Homer, if you can spare an hour to attend his cause. I leave him with you in that hope, and return home full of acknowledgements for the Favour your Lordship has done me, and for those you are pleas'd to intend me. I distrust neither your Will, nor your Memory, when it is to do Good: and if I become troublesome or tedious, it must not be out of Expectation, but out of Gratitude. Your Lordship may either cause me to live agreeably in the Town, or contentedly in the Country, which is really all the Difference I sett between an easy Fortune and a small one. It is indeed a high Strain of Generosity in you, to think of making me easie all my Life, only because I have been so happy as to divert you an hour or two: But if I may have leave to add, because you think me no Enemy to my Country, there will appear a better Reason, for I must be of consequence, as I sincerely am,

My Lord y^r. most obliged, most devoted,
-ent, & faithful humble Servant
A. Pope.



ALEXANDER POPE.

Date, 1714.

British Museum, Add. MS. 7.121

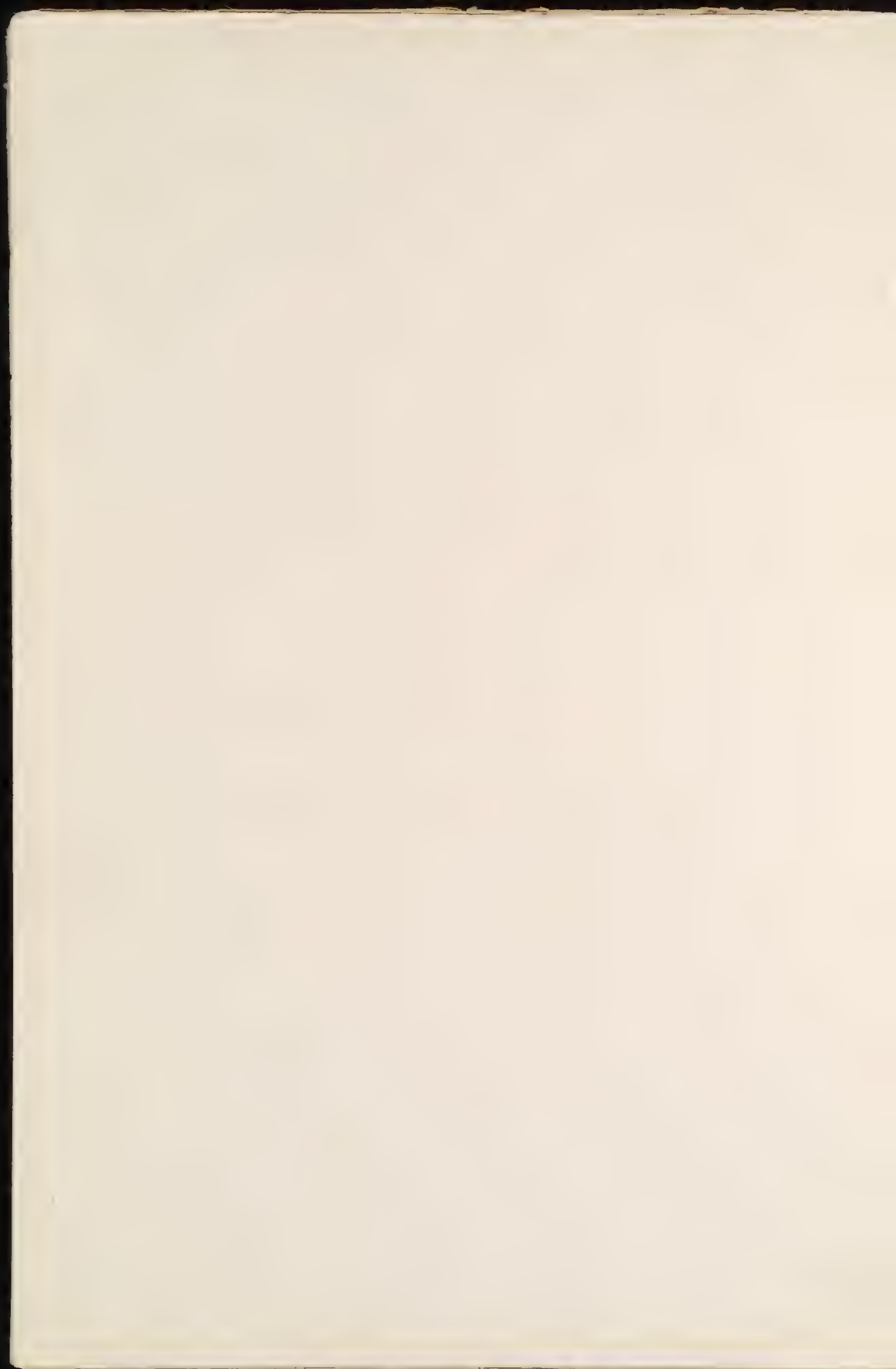


PLATE 178. SIR ISAAC NEWTON, DATE 1682

British Museum, Additional MS. 4,237

LETTER from Sir Isaac Newton to William Briggs, M.D., commenting favorably on his *Theory of Vision*, although he does not wholly agree with his conclusions. Dated Trinity College, Cambridge, June 20, 1682. Holograph.

Robert Hooke published the *Theory of Vision* in his *Philosophical Collections*, No. 6, 1682. A Latin version made by Newton's advice appeared in 1685.

Sir,

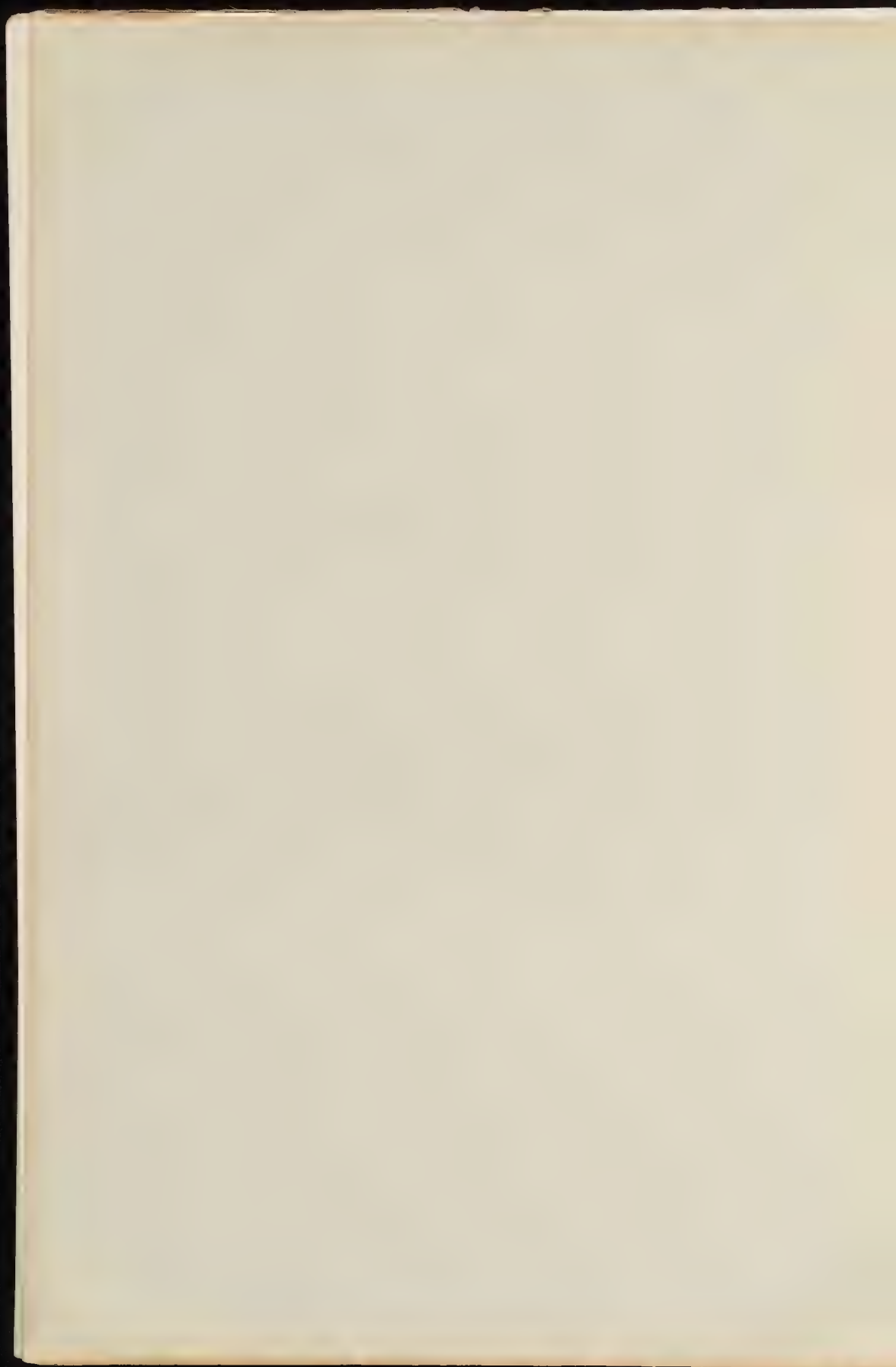
I have perused your very ingenious Theory of Vision, in which (to be free with you, as a friend should be) there seems to be some things more solid and satisfactory, others more disputable, but yet plausibly suggested and well deserving the consideration of the ingenious. The more satisfactory I take to be your asserting that we see with both eyes at once, your speculation about the use of the *musculus obliquus inferior*, your assigning every fibre in the optick nerve of one eye to have it's correspondent in that of the other, both which make all appear to both eyes in one and the same place, and your solving hereby the duplicity of the object in distorted eyes and confuting the childish opinion about the splitting the optick cone. The more disputable seems your notion about every pair of fellow fibres being unisons to one another, discords to the rest, and this consonance making the object seen with two eyes appear but one for the same reason that unison sounds seem but one sound. I did think to have sent you what I fancy may be objected against this notion and so staid for time to write it down, but upon second thoughts I had rather reserve it for discourse at our next meeting, and therefore shall add only my thanks for your kind letter and present.

Sir I am,

Your obliged and humble servant,

Is. Newton.

Trin. Coll. Cambridge,
June 20th, 1682.



J.

I have printed your very ingenious Theory of Vision
in such (to be free will you as a friend should be) more
than to be some thing more solid & satisfactory, others
more reputable but yet plausibly suggested & well
deserving of consideration of your ingenious. The more
satisfactory I take to be your asserting of us see
with both eyes at once, your speculation about of use
of musculus obliquus inferior, your assigning every
fiber in your optic nerve of one eye to have its
correspondent in it of the other, both will make all
things appear to both eyes. in one & of same place
& not seeing doubly. Duplication of object in
disordered eyes & confuting of childish opinion about of
splitting of optic cone. The more reputable seems
your notion about every pair of fellow fibres being
unions to one another, discords to of rest, & this con-
sensus making of object, even with two eyes, appear
but one for. of same reason that union sounds seem
as one sound. I did think to have sent you what
I fancy may be objected against this notion at so short
for time to write it down, but upon second thoughts
I had rather reserve it for discourse at some next
meeting: & therefore shall send only my thanks for
your kind letter & present.

for I am

From Coll. Cambridge, I am much obliged & humble
June 20th 1682 servant

J. Newton.



SIR ISAAC NEWTON.

Date, 1682

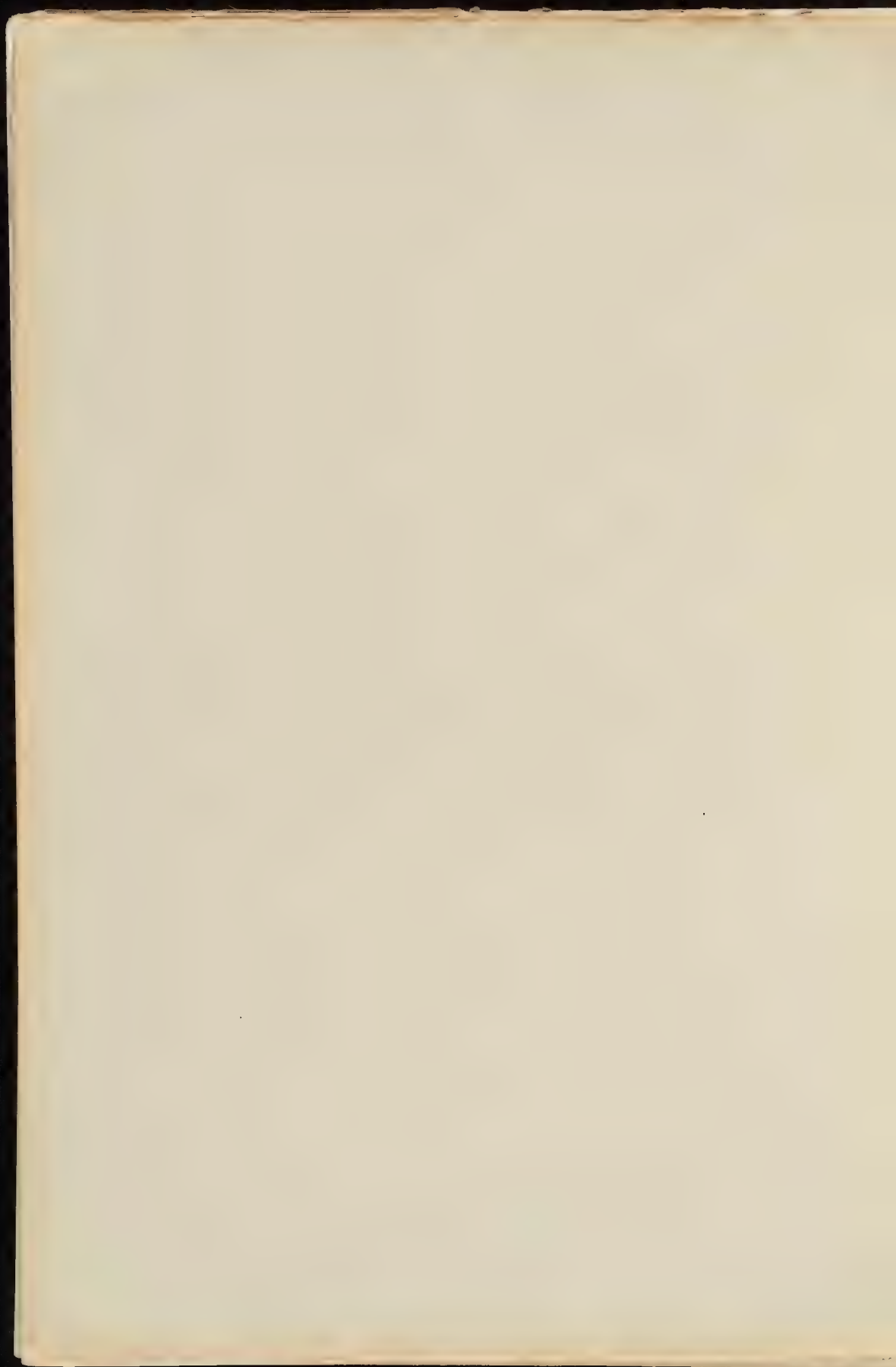
British Museum, Additional MS 4237.



PLATE 179. GOTTFRIED WILHELM LEIBNITZ,
DATE 1711

British Museum, Sloane MS. 4,042

LETTER in Latin from Leibnitz to Sir Hans Sloane, secretary of the Royal Society, dated Berlin, March 4, 1711. Holograph. In the *Transactions* of the Royal Society, Leibnitz had been charged by Dr. Keill with having taken his method of differential calculus from Newton's method of fluxions and of having published it as his own discovery. In the letter of the plate Leibnitz complains of the accusation, declares his complete independence of Newton, and asks for a public withdrawal of the slander. The controversy thus started furnished material for an extensive literature on the subject, some of which Leibnitz collected in the *Commercium Epistolicum*.



Viro celeberrimo Dn. Hanc Sloane
Medico insigni et Societatis Regiae Londinensis
Secretario Godofrido Wilhelmus Leibnitz 1. p. d.

268

Gratias ago quod novissimum Volumen prolon-
gationis Transactuum Philosophicum ad me missi;
quoniam nunc Deum mihi Beatum Episcopum
reddidit. Itaque Episcopatus quod pro munere super-
oris anni nunc Deum gratia Deum debitor
redduntur.

Vellem inspectio Operis me non egeret
nunc Deum videri ad vos quicquam deponere.
Illi Michaeli Fatio dillenti me pinguet in
publio scripto tanquam aliquem inventum mihi
attribuissent. Ego tamen in Actis Philosophorum
dixissent meliora docui: et vos ipsi, ut ep. libris
a Secretario Societatis vestrae incolat (si est) quany
memini a (scripto) scriptis dillenti hoc improprie
Improbare Newtonus ipse vos quicquam deponere
quantum intellegi) proprium quoniam hoc in
re erga vestram sententiam et so. fuit. Et tamen
Dn. Leibnitz in hoc ipso Volumine, mens Sept. octob.
1702 pag. 185 tenore inexistimam accusationem
vires p. p. cum scriptis: Philosophum Arithmeticam
a Newtono inventam mutato nomine et notatione
modo a me editam fuisse. Ipsi qui legist. et credidit
non potest non suspicari debere inventum a me Leibnitzo

GOTTFRIED WILHELM LEIBNITZ.

Date, 1711.

British Museum, Sloane MS. 4.042.



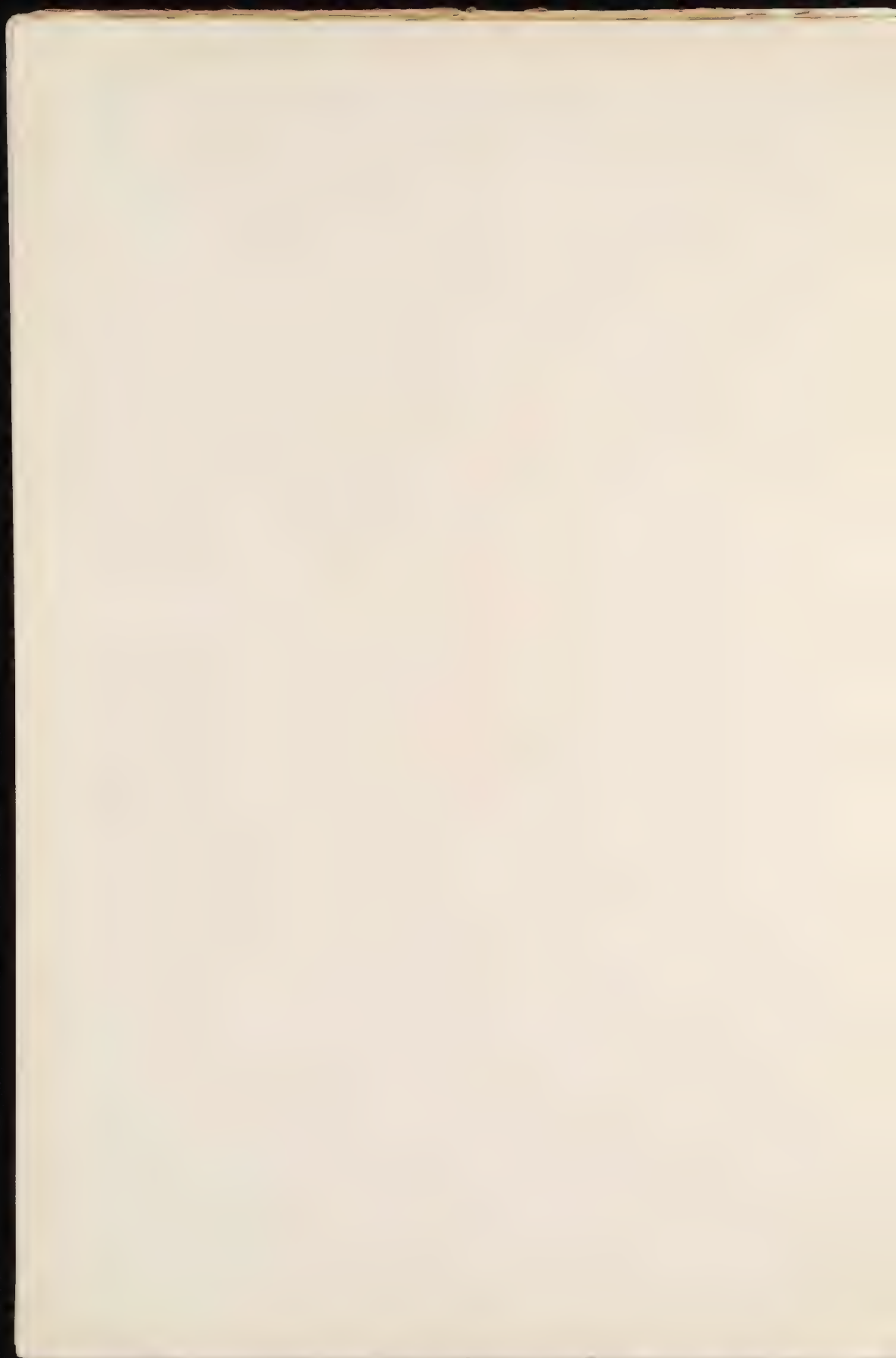


PLATE 180. JONATHAN SWIFT, DATE 1727

British Museum, Additional MS. 22,625

LETTER from Dean Swift to Henrietta Hobart, wife of Charles Howard, speaking of mistakes arising from his illegible chirography. In the same volume is the correspondence between Swift and Mrs. Howard covering the period between September 1, 1726, and October 26, 1731. This letter is dated Twickenham, August 19, 1727.

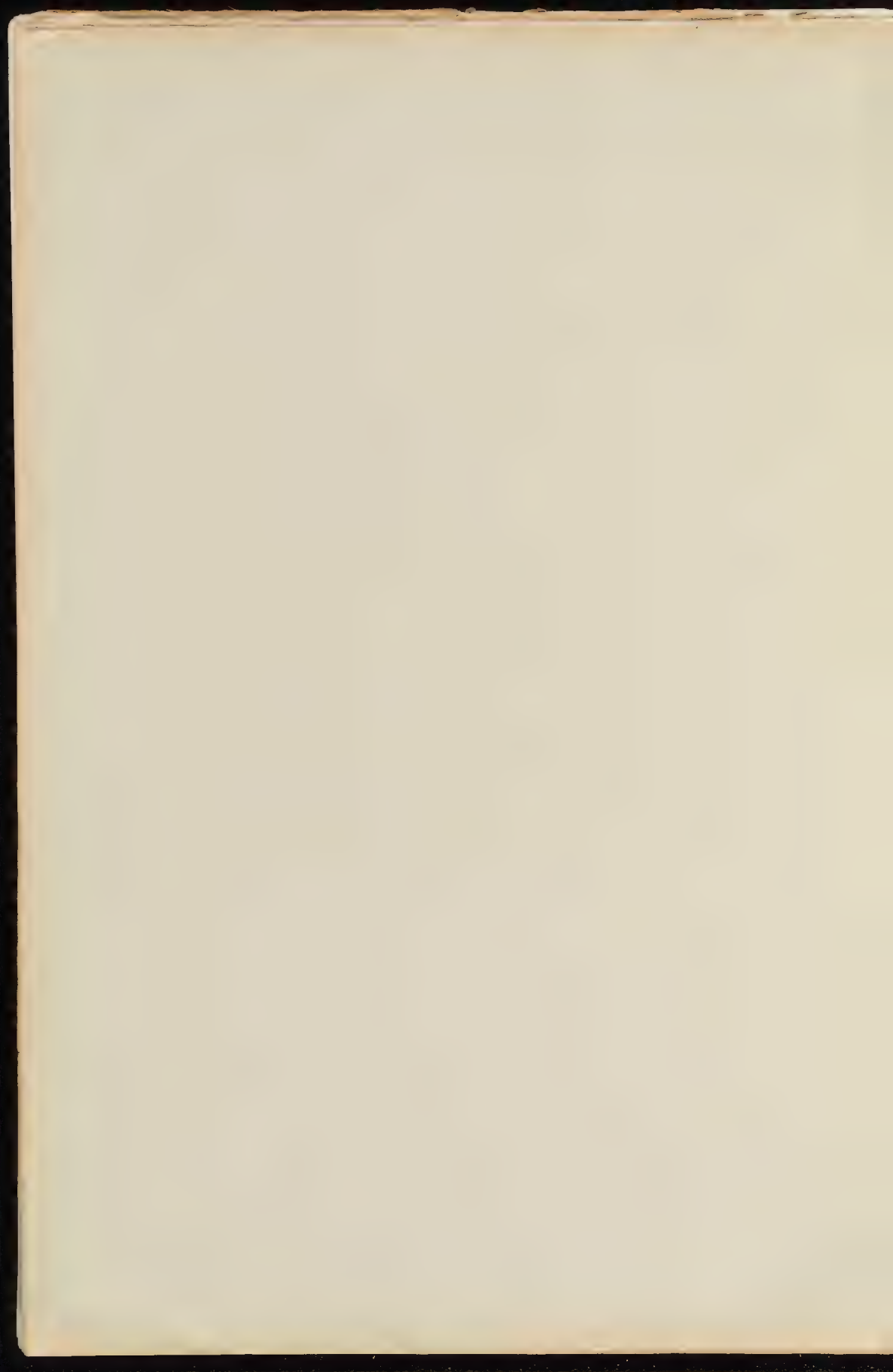
Madam— About two hours before you were born I got my giddiness, by eating a hundred golden pippins at a time at Richmond; and when you were four and a quarter years old, bating two days, having made a fine seat about twenty miles further in Surrey, where I used to read and —, there I got my deafness; and these two friends have visited me, one or other, every year since, and being old acquaintance, have now thought fit to come together. So much for the calamities wherein I have the honor to resemble you; and you see your sufferings are but children in comparison of mine; and yet to show my philosophy, I have been as cheerful as Scarron. You boast that your disorders never made you peevish. Where is the virtue when all the world was peevish on your account and so took the office out of your hands. Whereas I bore the whole load myself, nobody caring threepence whether I were hanged or at ease. I tell you my philosophy is twelve times better than yours; for I can call witness that I bear half your pains, beside all my own, which are in themselves ten times greater. Thus I have most fully answered your queries. I wish the poison were in my stomach, (which may be very probable considering the many drugs I take,) if I remember to have mentioned that word in my Letter, but, Ladies who have person in their eyes, may be apt to mistake in reading—Oh, I have heard it all; the word *Person* I suppose was written like *Poison*: ask all the friends I write to, and they will attest this mistake to be but a trifle in my way of writing, and could easily prove it if they had any of my letters to them; I make a nothing of mistaking untoward for Howard, Well pull for Walpole, Silly for I lay, Knights of a Share for Knights of a Shire, Monster for Minister; in writing *Speaker* I put an n for a p, and a hundred such blunders, which cannot be helped while I have a hundred oceans roaring in my ears, into which no sense hath been poured this fortnight, and therefore if I write nonsense, I can assure you it is genuine and not borrowed.

Thus I write by your commands, and besides I am bound in duty to be the last writer, but deaf or giddy, hearing or steady, I shall be ever with the truest respect

Mad^m, Your most obedient and
most humble servant

Twickenham
August 19th 1727.
Jonath. Swift.

In some lines written in 1834, beginning, "Deaf, giddy, helpless, left alone," Swift refers to his ailments, which were frequently the subject of comment and correspondence among his friends, and it was a tender subject with the Dean.



(which may be very probable considering the many Drags I take) if I remember to have mentioned that word in my letter. but, did you who have poison in their eye, may be apt to mistake in reading - Oh, I have found it out; the word Poison I suppose was written like Poison: ask all the friends I write to, and they ~~will~~ will attest this mistake to be but a trifles in my way of writing, and could easily prove it if I had any of my letters to them: I make a nothing of mistaking untoward for Howard, with yall for Walpole, Stilly for Day Knight, of a Share for Knight, of a Share, Minister for Minister, in writing Speakers I put an n for a p. and a hundred such blunders, which cannot be helped while I have a hundred oceans roaring in my ears into which no sense hath been poured this fortnight, and therefore if I write now, I can assure you it is genuine and not borrowed.

Thus I write by your commands, and besides I am bound in duty to be the last writer. But deaf or giddy, hearing or stiddy, I shall be ever with the truest respect

Twickenham
Aug. 19th 1727

M^d Your most obedient and
most humble servant.
Jonathan Swift.

22625 f10

JONATHAN SWIFT.

Date, 1727.

British Museum, Add. MS. 27,625.





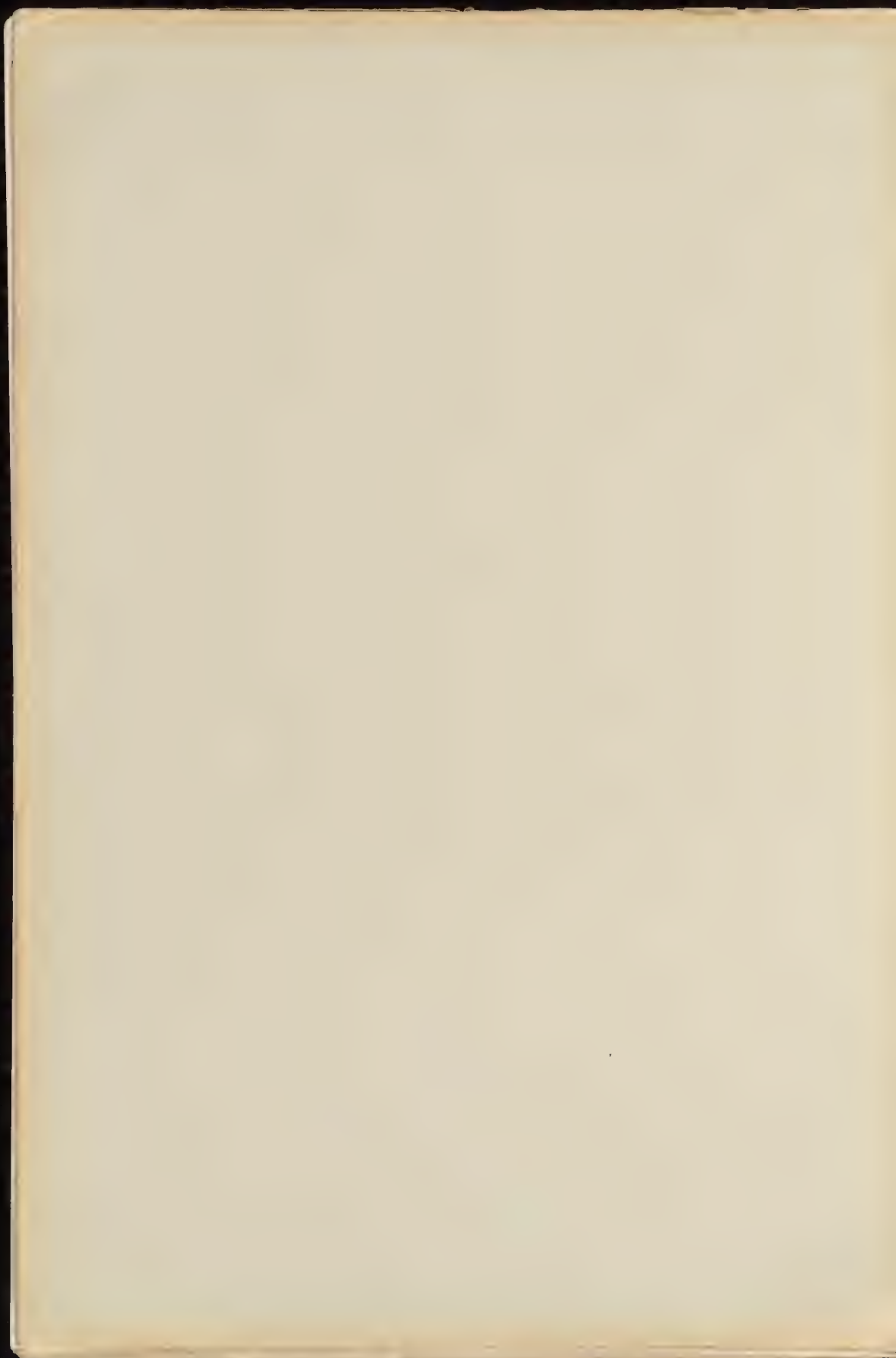
PLATE 131. SAMUEL JOHNSON, DATE 1749

British Museum, King's MS. 306

ORIGINAL copy of Dr. Johnson's tragedy *Irene*, acted at Drury Lane in 1749; the manuscript is in the author's own hand.
The plate begins:

"To raise our prostrate country from its Ruins
Must watchful Providence despatch from Heaven
A Winged Messenger, or bid the Grave
Pore forth her Dead to warn us of its Fall?
The Attempt
Is hazardous, but—Talk no more of Hazards
What would I shun for Greece and you Aspasia?
What would I not endure to *strike* the Tyrant?"

The play as eventually brought out was considerably altered by Garrick, consequently our lines are not to be found in the printed editions. In spite of the alterations the play was never popular and was withdrawn after nine representations. The poet, however, cleared altogether about three hundred pounds, and considered himself well paid.



...the way to the Temple, you have only to go from the Church.
 friends of the Temple, that will not change to the Temple, 1840.
 Dr. James Jones, with a small number of his friends, from the
 religious and
 A. Ward, the painter, or his friend
 One faith her Lord to have as of its fall?
 A sketch
 2 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 3 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 4 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 5 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 6 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 7 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 8 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 9 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?
 10 Is he alone but — To the Temple, 1840.
 What would I have to do with the Temple?
 What would I have to do with the Temple?

SAMUEL JOHNSON.

Date, 1749

British Museum, King's MS. 306





PLATE 182. FRANÇOIS MARIE AROUET DE VOLTAIRE,
DATE 1760

British Museum, Additional MS. 30,991

THE last two pages of a letter in English from Voltaire to George Keats, F.R.S., in which the writer expresses his admiration for the freedom of living in England, and for the achievements of English philosophers and authors. Holograph. Dated January 16, 1760, New Style.

You are not, dear Sir, like most of your countrymen, who forget their friendships contracted in terra, so soon as they are pent up in their island. You remember me. I am indeed your friend, since you are a man without prejudices, a man of every country. Had I not fix'd the seat of my retreat in the free corner of Geneva, I would certainly live in the free kingdom of England, for tho I do not like the monstrous irregularities of Shakespear, tho I admire but some lively and masterly strokes in his performances, yet I am confident no body in the world looks with a greater veneration on your good philosophers, on the crowd of your good authors, and I am these thirty years the disciple of your way of thinking. Your nation is at once a people of warriors and of philosophers. You are now at the pitch of glory, in regard to publick affairs, but I know not whether you have preserv'd the reputation your island enjoy'd in point of literature when Addison Congreve Pope, Swift were alive. However you can not be so low as we are, poor France at the present time has neither navy nor money, nor plate nor fame, nor witt; we are at the ebb of all.

I have read the life of mad^e de Pompadour printed at London. Indeed Sir t's a scurrilous book, I assure you there is not one page of truth.

pray, in case some good book appears into your world let me be inform'd of it.

adieu mon cher jeune philosophe, je compte sur votre souvenir et je vous aimerai toujours [farewell, my dear young philosopher, I count on your remembrance and shall love you always]

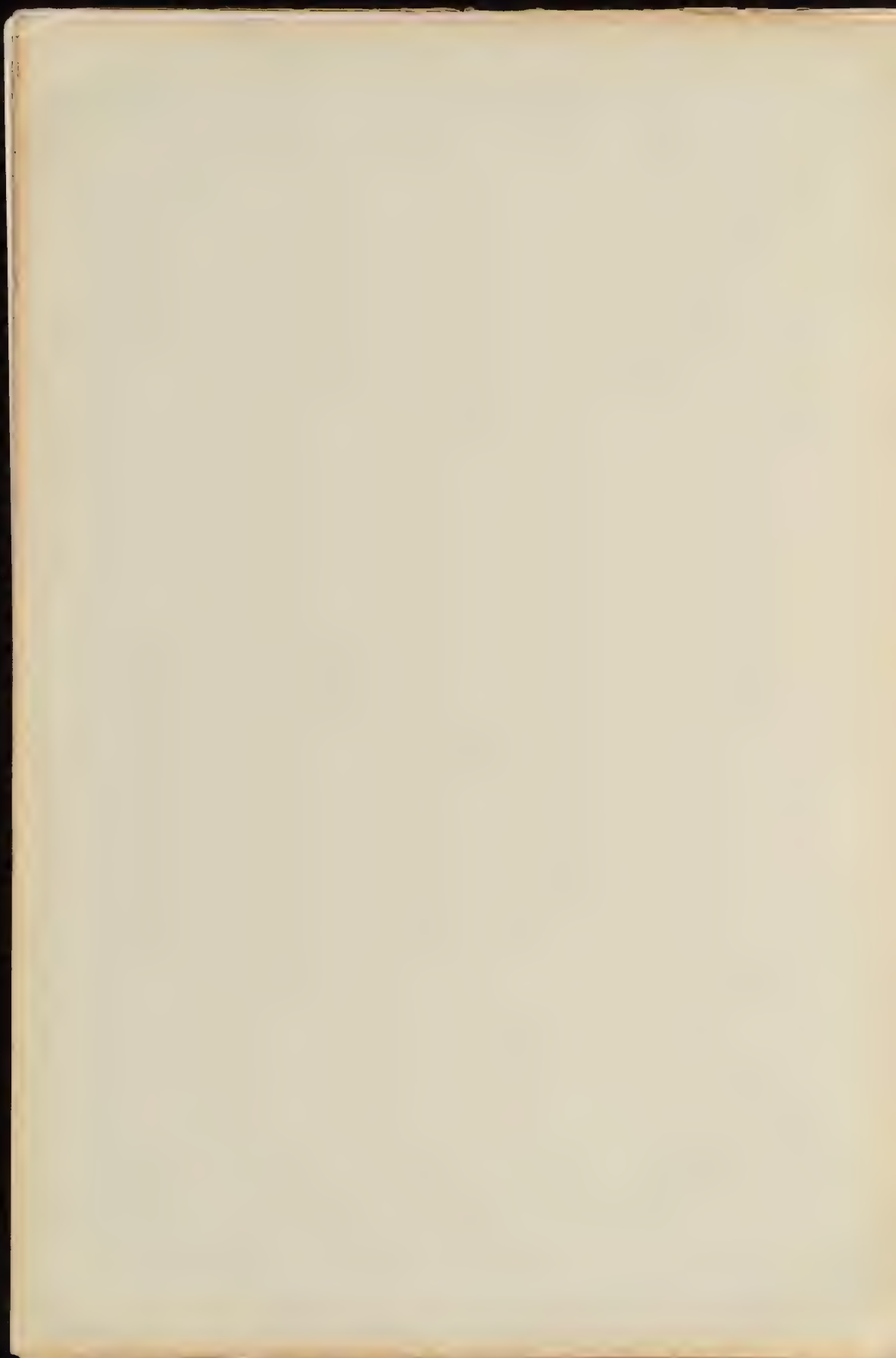
your forever

Voltaire

aux délices, 16 janvier 1760
n. s.

Les Délices was a country house just outside the gates of Geneva and is still standing, though absorbed in the suburbs. Voltaire settled here soon after reaching Geneva (in December 1754), and set up a considerable establishment, keeping open house for visitors. He also fitted up a private theatre, which caused a good deal of annoyance to the authorities of Geneva, where theatrical performances of any kind were forbidden. They let him see their disapproval indirectly and he held his performances at his Lausanne house instead of at Les Délices, but he without doubt influenced d'Alembert to censure this prohibition in the article on Geneva in his *Encyclopédie*.

The life of Madame Pompadour referred to in the letter is probably a book of her *Mémoires et Lettres* which appeared under her name in London in 1758 and is attributed to the younger Crébillon.



greater veneration on y^r good philosophers
 on the crowd of y^r good authors and
 jam those thirty years the disciples
 of y^r way of thinking. y^r nation is at
 once a people of warriors and of
 philosophers. you are now at the pitch
 of glory, in regard to publick affairs.
 but I know not whether you have
 preserved the reputation y^r island
 enjoyed in point of literature when
 adrian congreve, pope, swift were
 alive. however you have not
 be so low as we are. poor france
 at the present time has neither

neither navy nor money, nor plates
 nor fame, nor witt. we are at the ab
 of all.

I have read the life of mad^e de pompadour
 printed at London indeed it's a scurrilous
 book, I assure you there is not one page
 of truth.

pray, in case some good book appears
 into y^r world let me be inform'd of it.
 adieu mon cher jeune philosophe
 je compte sur votre souvenir et je
 vous aimerai toujours y^r forever Voltaire
 aux Delices 18 janvier 1760

ns

FRANÇOIS MARIE AROUET DE VOLTAIRE.

Date 1760

British Museum Add MS 30091



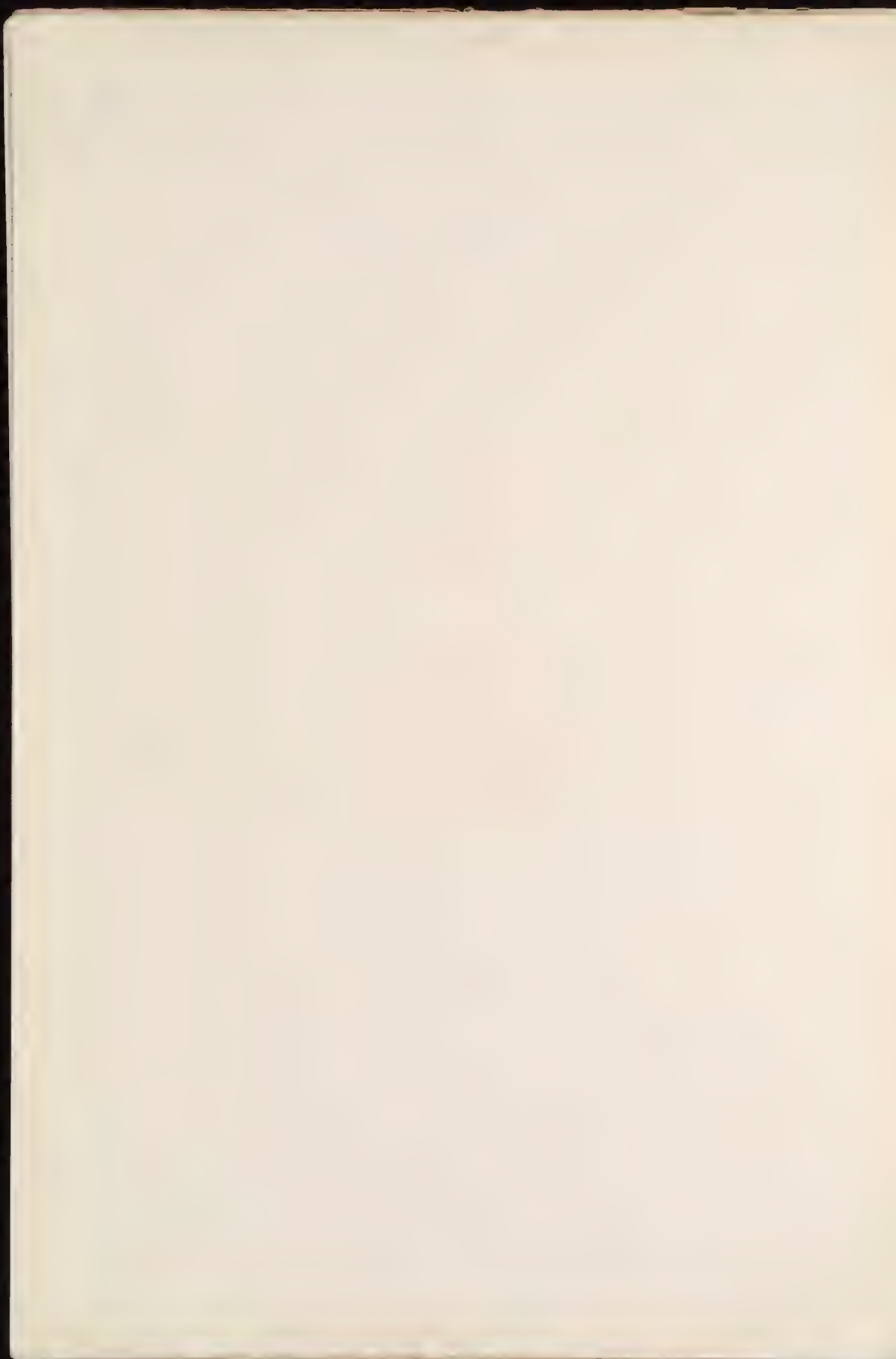


PLATE 183. SAMUEL RICHARDSON, DATE 1754

British Museum, Additional MS. 32,557

THE plate shows the end of a letter to an anonymous correspondent and is an answer to a criticism on the religious compromise made between Sir Charles Grandison and Clementina in Richardson's novel, *Sir Charles Grandison*, published in 1753. Holograph. Dated Salisbury Court, Fleet Street, March 22, 1754.

Below is the first part of the letter :

Sir,

Your letter, unsubscribed and without a date as well as without a name, came to my hands by the Penny Post on Tuesday last, inclosed in one from a gentleman who subscribes W. S.

You desire to know if I concur with you in your sentiments relating to the compromise between Sir Charles Grandison and Clementina in the Article of Religion. Those sentiments are contained in your wishes that I had given another turn to it, and had gone further in the subject, "For," say you, "as such an agreement is now almost a point in course in the marriage of persons of different religions, if you had made use of that handle to expose the iniquity of such a practice and that poor girls souls were as much to be regarded as boys, some few of those reasons which you would have then brought might have done more service towards putting a stop to so wicked a practice than the best set discourses could have done, multitudes of young people of both persuasions reading the one, who must have been strangers to the other."

I am very much obliged to you, sir, for your good opinion of my undertaking and in general of the execution and of the service to mankind that may result from it.

Give me leave to say that I have shewn in the volumes, when the subject required it, that I have the honour to be of your opinion as to their compromise. I have in vol. iii, octavo, p. 105, 106, made the Bishop (Clementina's brother) thus to say to Mr. Grandison, after a debate between them on the two religions, "You will call to mind, Chevalier, that your church allows of a possibility of salvation out of its pale—ours does not." "My Lord," answers the Chevalier, "our church allows not of its members indulging themselves in capital errors against conviction."

Mr. Grandison was a young man; he pretends not to be divested of passion. It was necessary to let the Poretta family and the reader, who, it was supposed, would not be unconcerned in the destiny of Clementina, see that he was desirous to make some sacrifice for those the family made in consideration of so excellent a creature, who had suffered so much and was actually in a state of suffering for her love of him. What could he do more, he asks Dr. Bartlett, than to make such an offer. He considers it as a very great concession, tho' he must know that it was, as you, Sir, observe, a too usual one. And he tells her warmest relations, the General in particular, "that he would not have come into such a compromise, not, not in favour of a princess, in a beginning address." And this he says in answer to the General's question, sneeringly put, "What,

Chevalier, must the poor daughters have done, that *they* should have been left to perdition?" And this put by him, when he knew that Mr. Grandison was of a religion which inspires its professors with more charity than does that which allows not salvation out of its own pale.

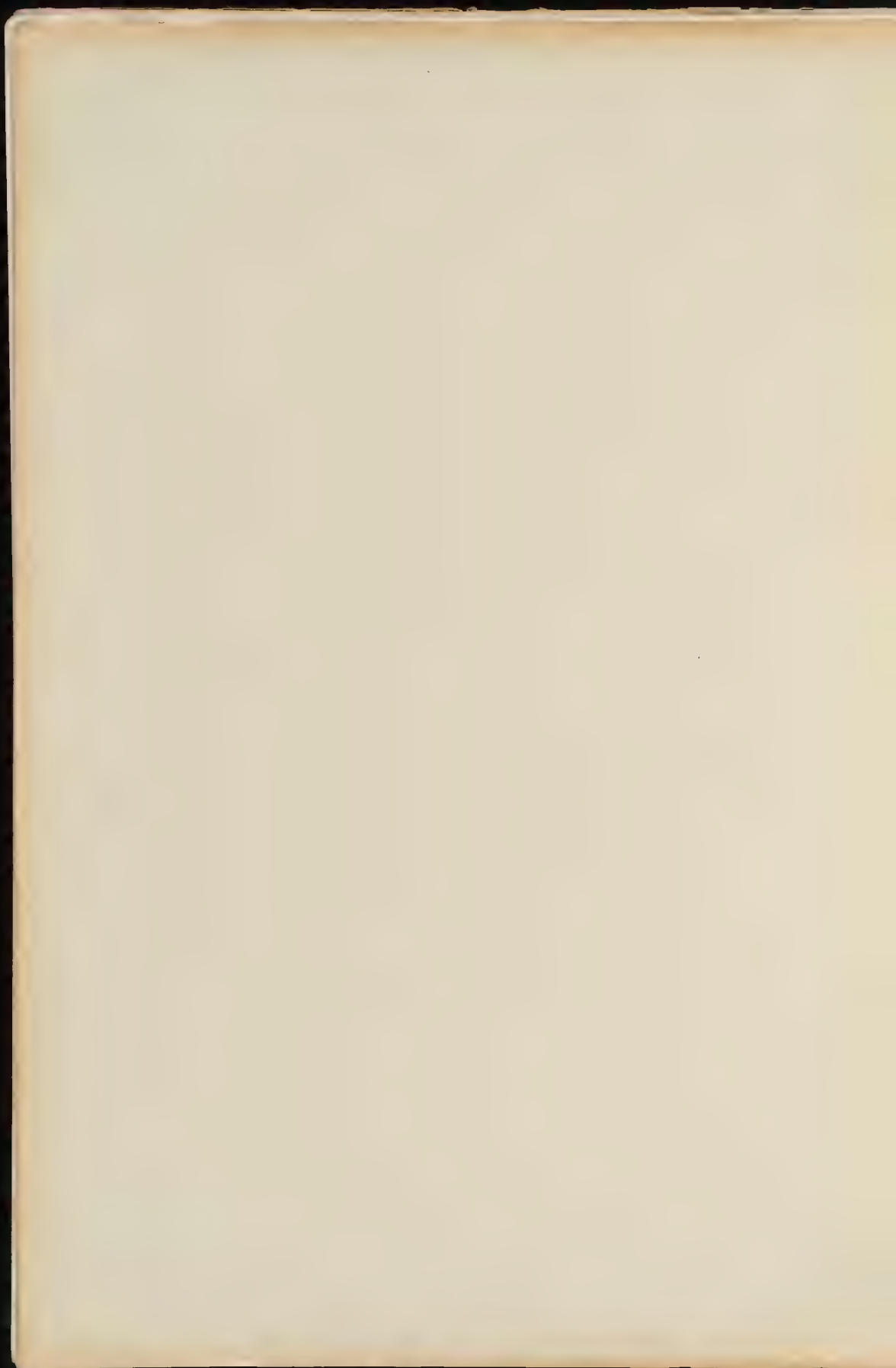
Who that thinks the Poretta family bigotted must not have allowed *them* to think Mr. Grandison so, had he not made them some such sort of concession as he expected them to make, and even a much greater than *he* offered? [The sons of the family]. And who were much more apprehensive of their daughter's non-adherence to her religion, if his wife, than hopeful of what they called his conversion.

Some concessions are expected to be made in all marriage-treaties, and (contrary to what was proposed in *this*) greater on the man's than on the woman's side, since it is understood that the wife is more the property of the husband than he is hers, and he therefore makes an acquisition. Pecuniary sacrifices could not have affected Mr. Grandison. Nothing but what touched his principles could. This was a severe trial to him. He was to be proved by severe trials. Clementina, at the time, was the only woman he could have loved. He knew not then Miss Byron. But we have reason to believe, from different parts of the story, that he thought himself not unhappy that it was owing to Clementina herself, and not to him, that he was not put upon carrying their compromise into effect, notwithstanding the frequency of such stipulations in marriage-treaties between people of different persuasions. That these observations lie scattered, as I may say, in different parts of the story is owing, a good deal, to the manner of writing, to the moment as it may be called, as occasions arose as the story proceeded. A manner of writing that has its conveniences and inconveniences. The *latter*, in such cases as that before us; the *former*, in giving opportunities to describe the agitations that fill the heart on a material and interesting event being undecided.

You will be pleased to observe that I had a very nice and difficult task to manage, to convince nice and delicate ladies who, it might be imagined, would sit in judgment upon the conduct of a man in a love-case, who was supposed to be nearly perfect and proposed as a pattern, that a lady so excellent as Clementina, of so high a family and fortune, all her relations adoring her, so deeply in love with him, yet so delicate in her whole behaviour to him, was not slighted by him. I have said he was to make some sacrifice. If his distress in different scenes of the story were duly attended to (as he was attacked on the side of his generosity, his compassion, his gratitude, his love) together with his stedfastness in his faith, I presume that he could be thought a confessor for his religion in the whole affair between him and Clementina. See only for what he suffered, and how he persevered in his duty, Dr. Bartlett's 3rd letter, vol. iii, p. 93 to 102, and his following 4th and 5th letters.

In an omission in the sixth volume, etc.

The conclusion of the letter is shown on the plate.



177

In an Omission in the Fifth Volume Octavo, which is supplied p. 401
for. I regretfully is made thus to express too fully, reflecting the 'Compromiser's' in
order to weaken the Dangers to Religion, that might be apprehended from of Ex-
ample. "Has said the Church, for through an Englishman, have been happy with
as a Mission, wife." His Heart indeed is generously open and benevolent to that of
to all Countries. It is, in the words of Pope, a Citizen of the World; But, for me not,
"that the long Republic abroad, the only the more evident, than the Religion, the Fo-
"reign, the Measures of England."

How was this noble-minded Man outwitted by Deismos of J. H. H. H. H.
"By friendship, by Compaffion, that the public eye have been likely to be con-
"vinced in a Review of Roman Catholicism, and Good-bye off his Days out of
"his beloved Country; and the other half to leave left, as to the World's Eye,
"such an Example in it!"

"I know he would have made it his duty to prevent any Abilizing to his
"zealotry from the active Zeal of the Lady's Confessor, had a certain Cer-
"monial been taken. I remember the hint he gave to Father Mar-
"tinez, (but would even the good place have thought himself bound
"to oppose Faith with Heretics in such a case?"

And in the concluding Note to the Work, I have, as Editor, done far-
ther endeavored to denote the apprehended Abilizing, by not contending
with such of my Readers, whose laudable Zeal for the true Faith, led
them to consider the Compromiser as a Heretic in Sir Charles's Cha-
racter for the Place, p. 300, Octavo Edition.

I need not, Sir, I presume, trouble further on your Patience, on this
subject. Respectfully I thank you for your kind Letter. I could write that
I might have to whom I have thus explained, and perhaps, exposed
myself: At least, for a few Lines to acquaint me, whether when I
have written, without Reserve and as my Memory served me, is in any
manner satisfactory to such a solid Reasoner, and worthy a Judge
of Religion and Moral Subjects, as you appear to be to,

Yrs,

Your obliged humble Servant

S. Richardson.

Salisbury Court, Fleet Street,
March 22. 1754.

Excuse, Sir, my bad writing. French
writing is always painful to me.

SAMUEL RICHARDSON.

Date, 1754

British Museum, Add. MS. 32,557



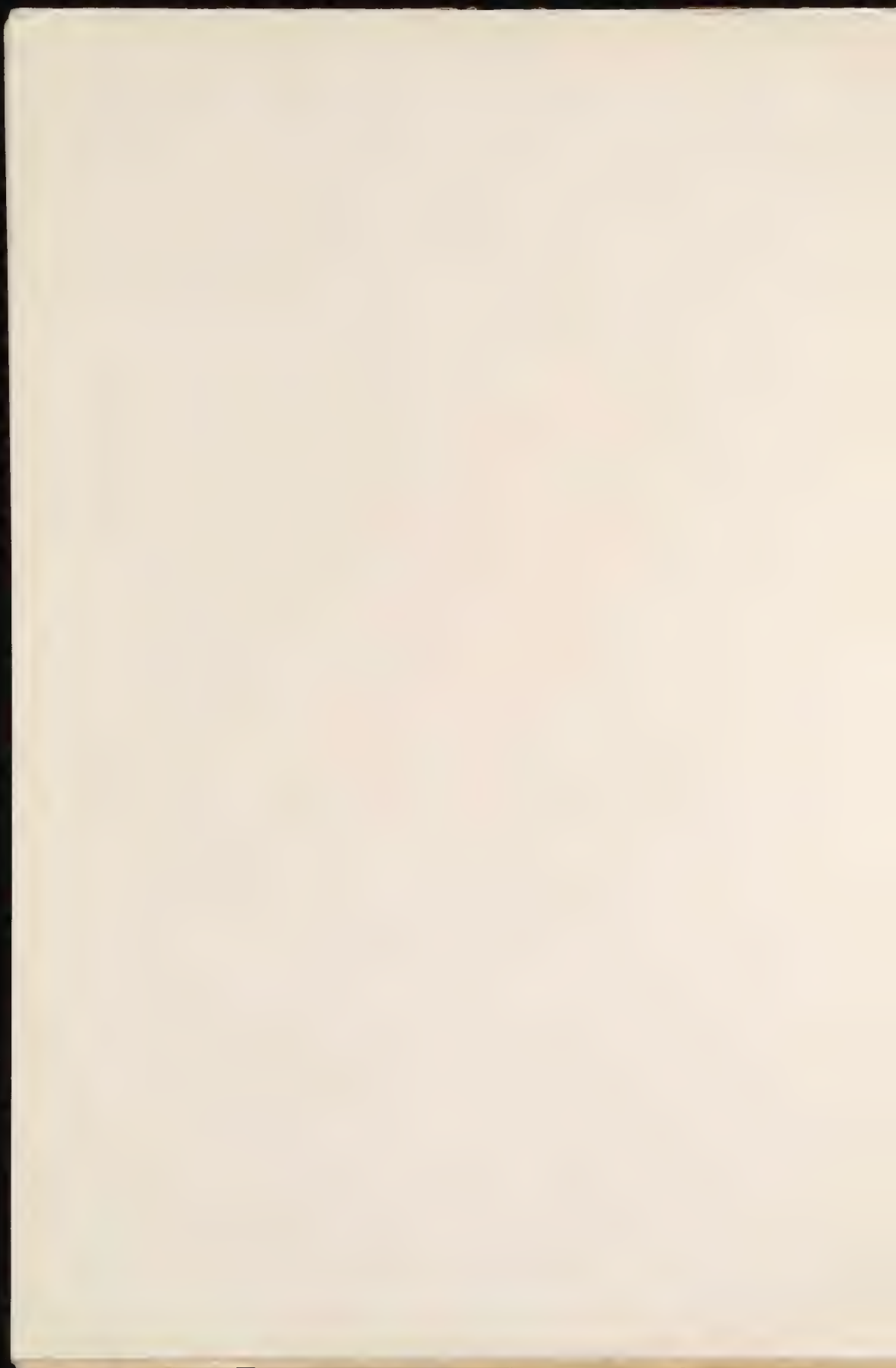


PLATE 184. OLIVER GOLDSMITH, DATE 1763

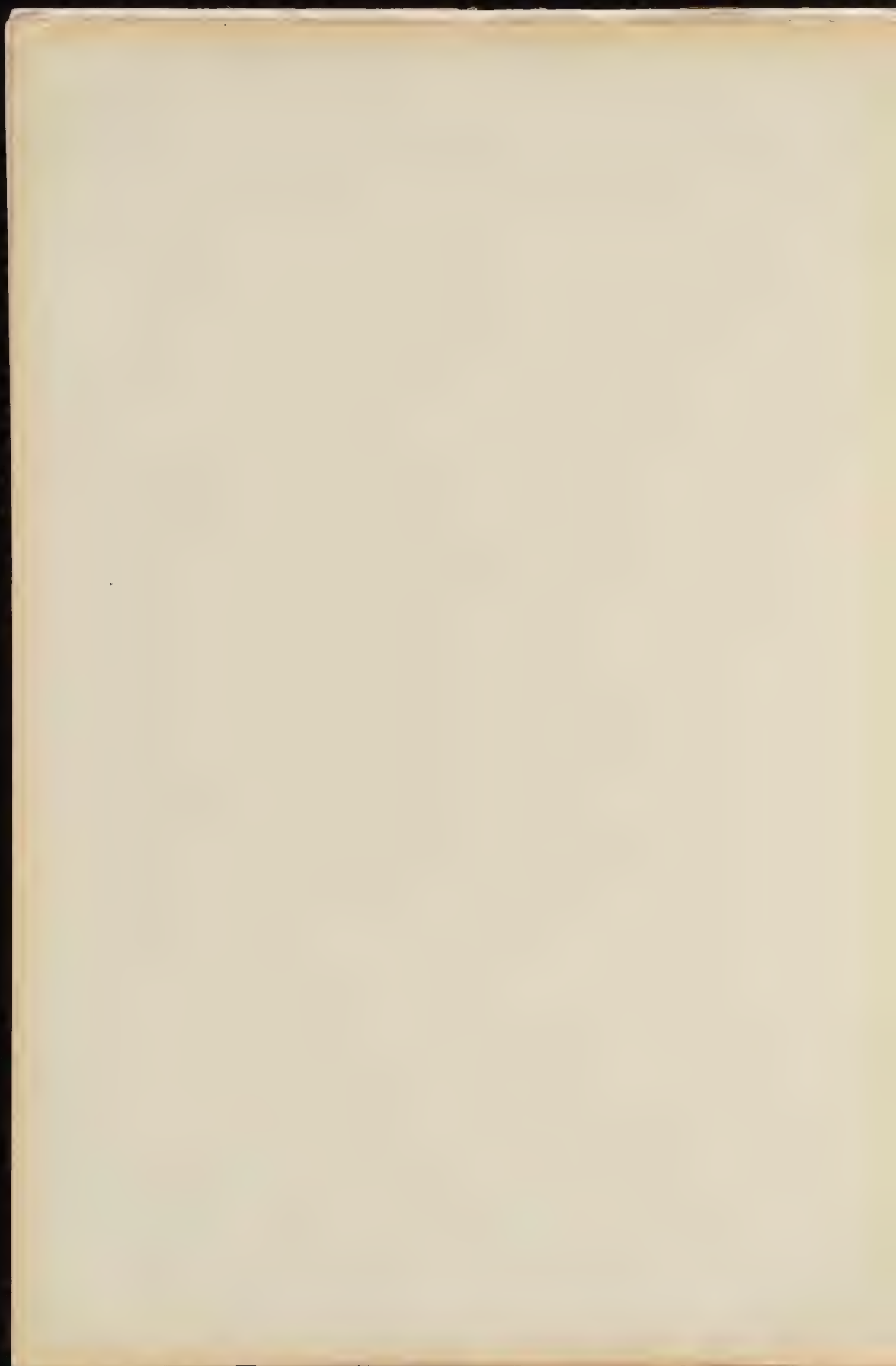
British Museum, Additional MS. 19,022 f. 6

AGREEMENT between Oliver Goldsmith and James Dodsley, publisher, according to which the former was to write a chronological history of the lives of eminent persons of Great Britain and Ireland, consisting of two volumes octavo, each not to exceed thirty-five sheets, at the rate of three guineas a sheet. Dated March 31, 1763, and signed by both parties. Holograph. This agreement was never carried into effect.

It is agreed between Oliver Goldsmith, M.B., on one hand and James Dodsley on the other, that Oliver Goldsmith shall write for James Dodsley a book called a Chronological history of the lives of eminent persons of Great Britain and Ireland or to that effect, consisting of about two volumes 8vo about the same size and letter with the Universal history published in 8vo; for the writing of which and compiling the same James Dodsley shall pay Oliver Goldsmith three guineas for every printed sheet, so that the whole shall be delivered complete in the space of two years at farthest. James Dodsley however shall print the above book in whatever manner or size he shall think fit, only the Universal history above mentioned shall be the standard by which Oliver Goldsmith shall expect to be paid. Oliver Goldsmith shall be paid one moiety upon delivery of the whole copy complete, and the other moiety one half of it at the conclusion of six months and the other half at the expiration of twelve months next after the publication of the work, James Dodsley giving however upon the delivery of the whole copy two notes for the money left unpaid. Each volume of the above intended work shall not contain more than five and thirty sheets, and if they should contain more the surplus shall not be paid for by James Dodsley. Oliver Goldsmith shall print his name to the said work.

Mar. 31, 1763.

Oliver Goldsmith.
Jas. Dodsley.



It is agreed between Oliver Goldsmith M. A. on one hand
and James Doddsley on the other that Oliver Goldsmith shall
write for James Doddsley a book called a Chronological
history of the lives of eminent persons of Great Britain and
Ireland or to that effect, consisting of about two volumes
8^{vo} about the same size and other with the universal
history published in 8^{vo} for the writing of which and com-
piling the same James Doddsley shall pay Oliver Goldsmith
three guineas for every printed sheet, so that the whole shall
be delivered complete in the space of two years at farthest James
Doddsley however shall print the above book in whatever manner
or size he shall think fit only the universal history above
mentioned shall be the standard by which Oliver Goldsmith
shall expect to be paid, Oliver Goldsmith shall be paid one
moiety upon delivery of the whole copy complete, and the
other moiety one half of it at the conclusion of six months
and the other half at the expiration of twelve months next
after the publication of the work, ~~giving~~ ^{James Doddsley} giving
however upon the delivery of the whole copy two notes for the
money left unpaid. Each volume of the above intended work
shall not contain more than five and thirty sheets and if they
should contain more the surplus shall not be paid for by
James Doddsley. ~~But in case of a deficiency~~ Oliver Goldsmith shall
print his name to the said work.

Mar 21. 1763

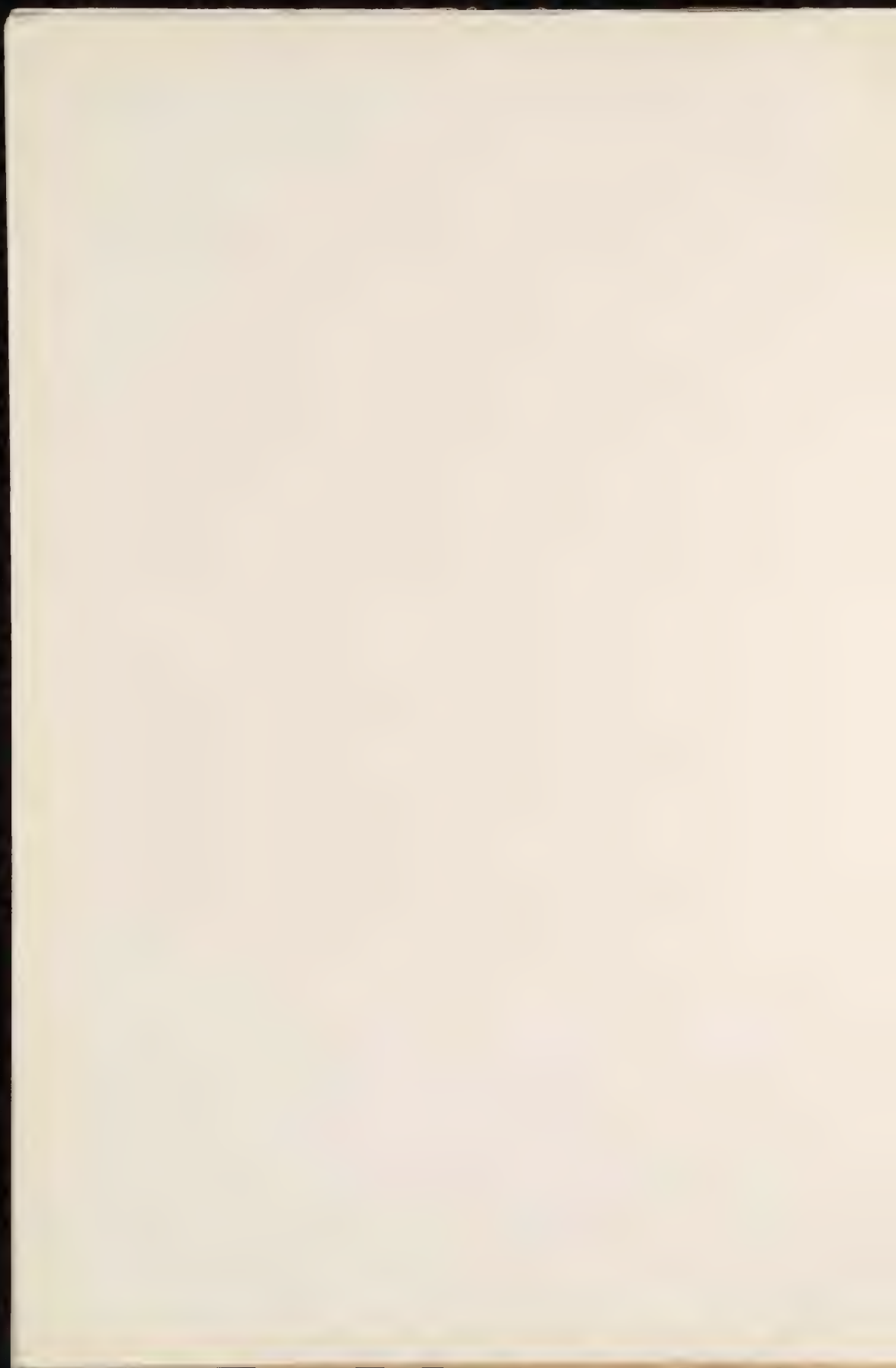
Oliver Goldsmith.
James Doddsley



OLIVER GOLDSMITH.

Date 1763

British Museum Add MS 1.10.11.11



British Museum, Additional MS. 34,874

THE autobiographical memoirs of Gibbon containing the six sketches of parts of his life from which the *Memoirs of My Life and Writings* were selected and put together after his death, by Lord Sheffield. Holograph.

The work referred to at the top of the page shown in the plate is Gibbon's maiden publication, the *Essai sur l'Etude de la Littérature*, which appeared in 1761. At the foot of the page is the well-known account of his first conception of the idea of writing his history of the Roman Empire. "It was at Rome, on the fifteenth of October, 1764."

The vanity of being the first English author in the French language might perhaps be excused: but in sober truth, I wrote as I thought, in the most familiar idiom. The Journals of Paris and Holland have praised the style and spirit, the learning and judgement of this juvenile performance, with which at the distance of thirty years, I am not absolutely displeased. But in England, my Essay was slowly circulated, little read, and soon forgotten: till the fame of the historian enhanced the price of the remaining copies, which I refused to multiply by a new edition. After this first experiment I meditated some historical composition. Many subjects were examined and rejected: on *history of the freedom and victories of the Swiss*, was the theme on which I dwelt with the longest pleasure, and which I abandoned with the most reluctance.

The hour of peace and national triumph was propitious to my design of visiting the continent. The arts and public buildings, the libraries and theatres of Paris might have occupied more than four months the curiosity of a stranger. But the favourable reception of my Essay, and some weighty recommendations, introduced me into the societies of Helvetius, of the Baron d'Holbach, of Mr. de Foncemagne, of Madame Geoffrin, and of Madame du Bocage. At these elegant Symposia to which I was welcome, without invitation, almost every day of the week, I saw and heard the most eminent of the wits, scholars and philosophers of France: and it was amusing, as well as instructive, to compare the writings, with the characters, of the men.

In my second voluntary visit I was received at Lausanne as a native, who, after a long absence returns to his friends, his family and his country. The simple charms of Nature and society detained me at the foot of the Alps till the ensuing Spring: and I justified my delay by the useful study of the Italian and Roman antiquities.

The pilgrimage of Italy, which I now accomplished, had long been the object of my curious devotion. The passage of Mount Cenis, thro regular streets of Turin, the Gothic cathedral of Milan, the scenery of the Boromean islands, the marble palaces of Genoa, the beauties of Florence, the wonders of Rome, the curiosities of Naples, the galleries of Bologna, the singular aspect of Venice, the amphitheatre of Verona, and the Palladian architecture of Vicenza are still present to my imagination. I read the Tuscan writers on the bank of the Arno: but my conversation was with the dead rather than the living, and the whole college of cardinals was of less value in my eyes than the transfiguration of Raphael, the Apollo of the Vatican, or the massy greatness of the Coliseum. It was at Rome, on the fifteenth of October, 1764, as I sat musing amidst the ruins of the Capitol while the bare-footed fryars were singing vespers in the temple of Jupiter; that the idea of writing the decline and fall of the City first started to my mind. After Rome has kindled and satisfied the enthusiasm of the classic pilgrim, his curiosity for all meaner objects insensibly subsides. My father was impatient: and I returned home by the way of Lyons.

1763
January—May

1764 May—
1764 April

1764 April—
1765 June



about ten or three years in my desk. The want of doing
the first English version in the French language might not
have been so great, but I could not but think
of the most familiar idiom, the language of their land
which have passed the style and spirit, the learning
and judgment of that juvenile performance. In the history
of the history of Henry VIII. I am not absolutely displeased,
but on dispassionate view, I am not absolutely displeased,
and some propriety, but the name of the history was
on the whole of the remaining copies, which I refused to multiply by
a new edition. After the first experiment, I made the
some historical comparison many subjects were examined
and rejected: no history of the freedom and history of
the state, was the help in which I dwell in the most perfect
pleasure, and which I abandoned with the most satisfaction.

1760

1761

of Henry
in antiquities

The hour of peace and order
and triumph was propitious to my design of visiting
the continent. The arts and public buildings, the libraries
and theatres of Paris might have occupied more than
four months the curiosity of a stranger. But the generous
reception of my stay, and some society, recommended
to me, introduced me into the society of Helvetius, of
the Baron d'Albani, of the duc de Liancourt, of Madame
Gouffier, and of Madame du Deffand, to the houses of the elegant
philosophers (the Parisians) which I was welcome, and I
was there almost every day of the week. I saw and heard
the most eminent of the early scholars and philosophers
of France: and it was amusing, as well as instructive, to
compare the writings, with the character, of the men.

1760
Paris - May

In my second voluntary visit
I was received at Passy as a native who, after a long
absence, returns to his friends, his family and his country.
The simple charms of nature and society detained me
at the foot of the Alps till the ensuing spring: and I
finished my delay by the useful study of the Italian and
Roman antiquities.

1761 May - June
- 1762 April

The pilgrimage of Italy, which
I now accomplished had long been the object of my anxious
desires. The passage of Mount Cenis the regular streets
of Turin, the Gothic cathedral of Milan, the scenery of the
Stemmen islands, the marble palace of Genoa, the beauties
of Florence, the remains of Rome, the sanctuaries of Naples, the
pictures of Bologna, the singular aspect of Venice, the fertile
plains of Verona, and the Palladian architecture, are still
before me. I read the Latin writers on the bank
of the Rhine, but my conversation was with the great rulers
of the church, and the whole college of Cardinals, was of
little value to my eye. After the translation of Raphael
the Apollo of the Vatican, or the master's greatness of the
colours. It was at Rome, on the fifteenth of October 1764,
as I sat reading in the amidst the ruins of the Capitol
while the two great figures were among the ruins of the temple
of Jupiter, that the idea of writing the history and fall of
the City first started to my mind. After Rome had kindled
and satisfied the imagination of the African prince, he cannot
for all names objects externally satisfy my father's
own impatient: and I returned home with the story of Rome.

1764 April
- 1765 June

EDWARD GIBBON.

Born 1731. died 1794

British Museum. Add MS 34,874



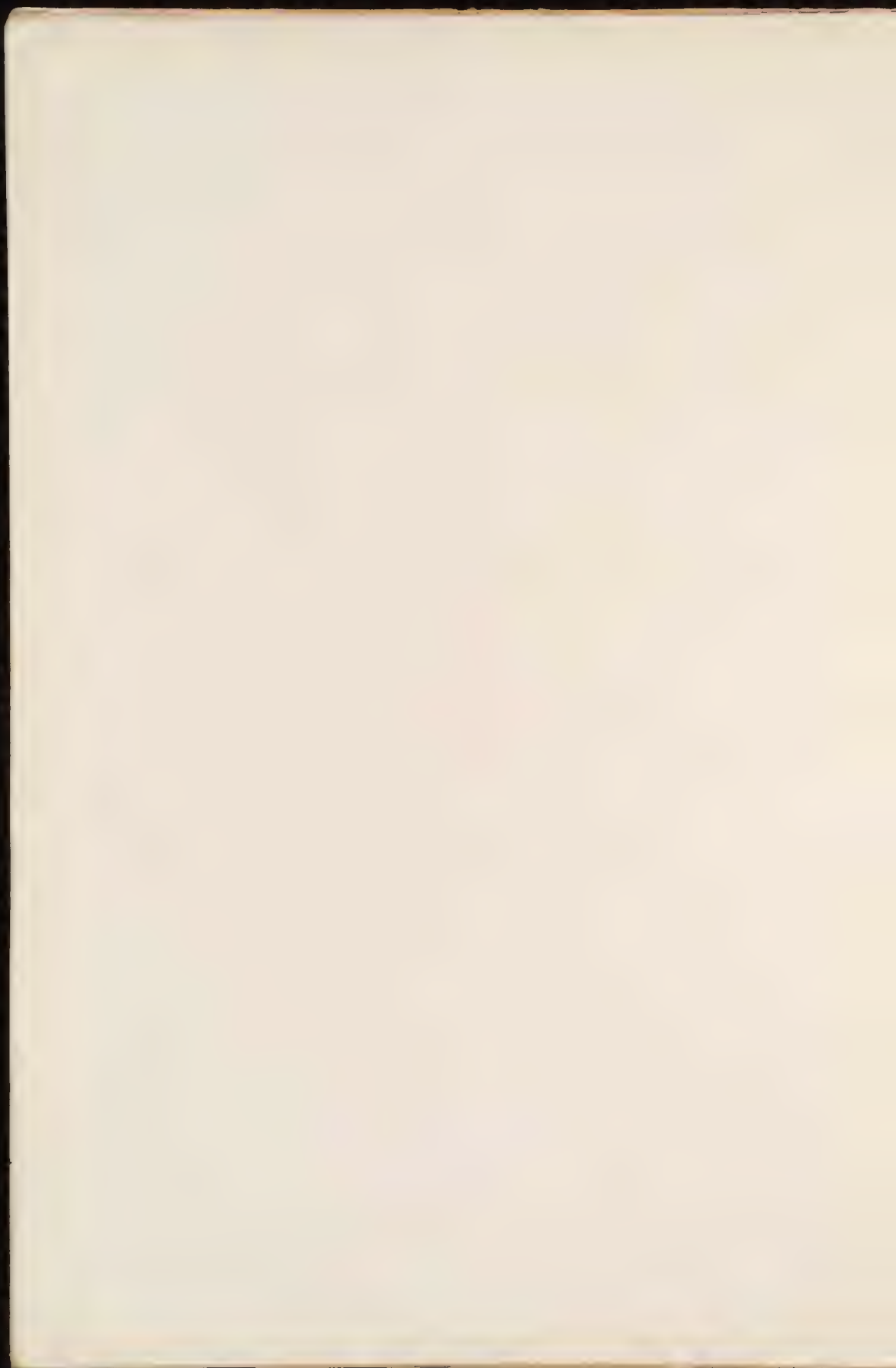


PLATE 186. ROBERT BURNS, DATE 1787

British Museum, Egerton MS. 1,660

LETTER from Burns to Dr. John Moore, in which he gives a history of his own life. Dated Mauchline, August 2, 1787, with postscript dated Edinburgh, September 23, of the same year. The letter is printed in *Works of Burns*, ed. Currie, London, vol. 1, p. 35.

You know our country custom of coupling a man and woman together as partners in the labors of Harvest. In my fifteenth autumn, my partner was a bewitching creature who just counted an autumn less.—My scarcity of English denies me the power of doing her justice in that language; but you know the Scotch idiom, she was a bonie, sweet, sonsie lass.—In short, she altogether unwittingly to herself, initiated me in a certain delicious Passion, which in spite of acid Disappointment, gin-house Prudence and bookworm Philosophy, I hold to be the first of human joys, our dearest pleasure here below. How she caught the contagion I can't say; you medical folks talk much of infection by breathing the same air, the touch, &c. but I never expressly told her that I loved her.—Indeed I did not well know myself, why I liked so much to loiter behind with her, when returning in the evening from our labors; why the tones of her voice made my heartstrings thrill like an Eolian harp; and particularly, why my pulse beat such a furious ratann when I looked and fingered over her hand, to pick out the nettle-stings and thistles.—Among her other love-inspiring qualifications, she sung sweetly; and 'twas her favourite reel to which I attempted giving an embodied vehicle in rhyme.—I was not so presumptive as to imagine that I could make verses like printed ones, composed by men who had Greek and Latin; but my girl sung a song which was said to be composed by a small country laird's son, on one of his father's maids, with whom he was in love; and I saw no reason why I might not rhyme as well as he, for excepting smearing sheep and casting peats, his father living in the moors, he had no more scholarcraft than I had. —



You know our country custom of coupling a man and woman together as partners in the labors of harvest. In my fifteenth autumn, my Partner was a bewitching creature who just counted an autumn life. — My scarcity of English denies me the power of doing her justice in that language; but you know the Scotch idiom, she was a bonnie, sweet, sonnie lass. — In short, she altogether unwittingly to herself, initiated me in a certain delicious passion, which in spite of acid Disappointment, gin-house Prudence and bookworm Philosophy, I hold to be the first of human joys, our dearest pleasure here below. — How she caught the contagion I can't say; you medical folks talk much of infection by breathing the same air, the touch, &c. but I never expressly told her that I loved her. — Indeed I did not well know myself, why I liked so much to loiter behind with her, when returning in the evening from our labors, why the tones of her voice made my heart strings thrill like an Eolian harp; and particularly, why my pulse beat such a furious tattoo when I looked and fingered over her hand to pick out the nettle-stings and thistles. — Among her other love-inspiring qualifications, she sung sweetly; and 'twas her favorite reel to which I attempted giving an embodied vehicle in rhyme. — I was not so presumptive as to imagine that I could make verses like printed ones, composed by men who had Greek and Latin; but my girl sung a song which was said to be composed by a small country laird's son, or one of his father's maids, with whom he was in love; and I saw no reason why I might not rhyme as well as he, for excepting smearing sheep and casting frots his father was in the moor, he had no more scholarcraft than I had. —

Thus

ROBERT BURNS.

Date, 1787.

British Museum, Egerton MS. 1560



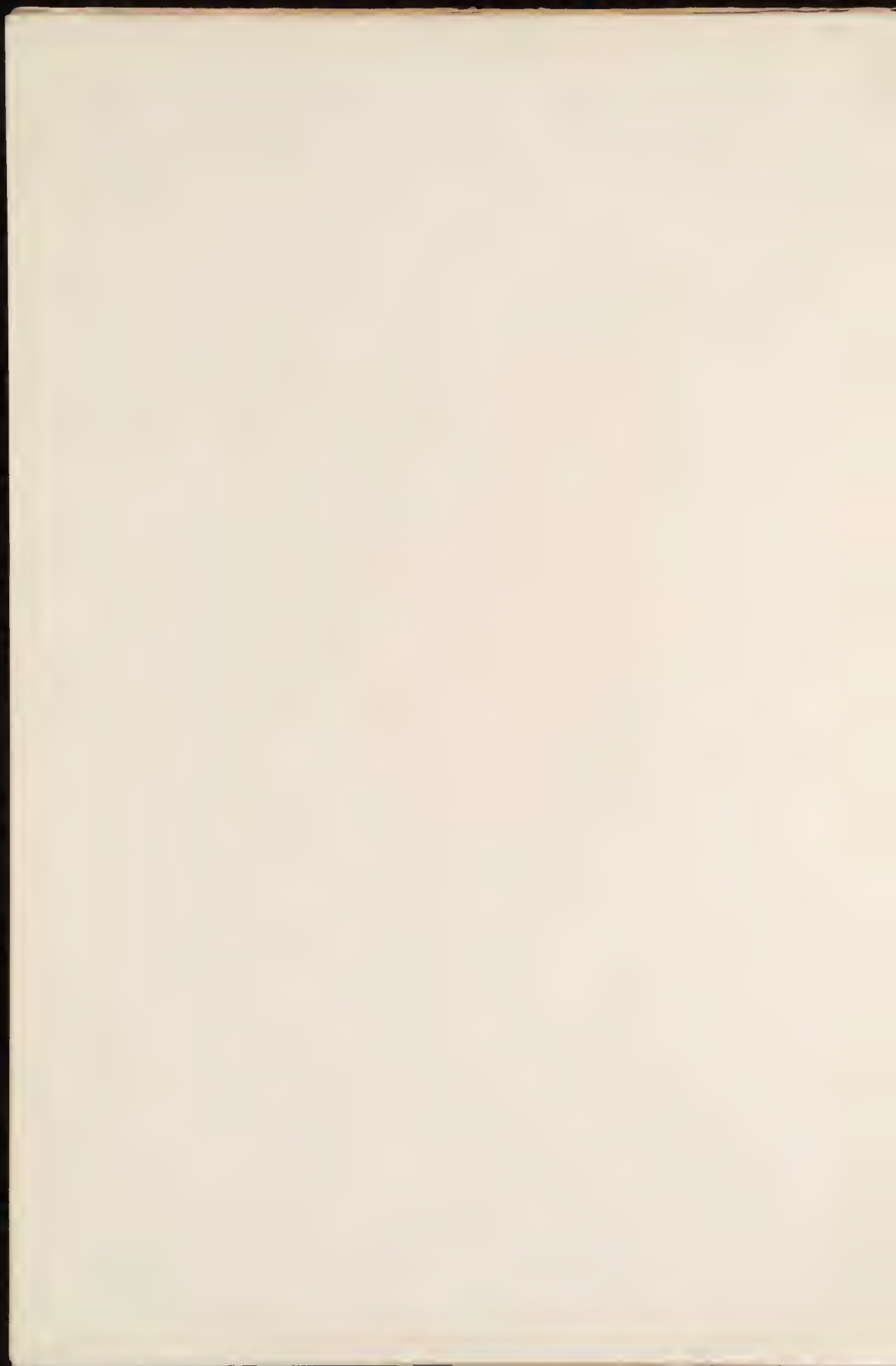


PLATE 187. BENJAMIN FRANKLIN, DATE 1784

British Museum, Additional MS. 21,506

LETTER from Benjamin Franklin, at that time ambassador to France, to Captain and Commodore Paul Jones, concerning a settlement of expenses incurred in Holland, etc. Dated Passy, March 23, 1784.

Passy, Mar. 23, 1784.

Sir,

I received the Letter you did me the honour of writing to me, this Morning respecting the Settlement of Charges incurred in Holland, etc. Be so good as to send me a Copy of the Letter written by M. de Sarbine, which you mention. On sight of that I shall immediately give you an explicit Answer.

With great Esteem, I am,

Sir,

Your most obedient

& most humble Serv't

B. Franklin.



Sir,

Lafayette, Nov. 23. 1784

I received the letter you did me
the honour of writing me this Morning
respecting the settlement of Charges incurred
in Holland, &c. Be so good as to send me
a copy of the letter written by M^r De Lestrie,
which you mention. On sight of this I shall
immediately give you an explicit Answer.

With great esteem, I am,

Sir,

Your most obedient
most humble Serv^t

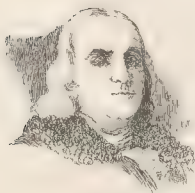
B. Franklin

Hon^{ble} Paul Jones Esq^r

BENJAMIN FRANKLIN.

Date 1784.

Hist. Museum Add MS 21,306





British Museum, Additional MS. 23,167

LETTER in German, written by Kant to D. Biester, royal librarian at Berlin, in which he apologizes for his delay in sending contributions to the *Berliner Monatsschrift* and promises to do so before long.

Ihr gütiges Andenken an mich und das angenehme Geschenk, welches Sie, theuerster Mann! mir mit dem letzten Quartal Ihrer Monatsschrift gemacht haben, erregt in mir den Vorwurf einer Undankbarkeit, in so langer Zeit diese Ihre Freundschaft gegen mich durch nichts erwidert zu haben. Ich habe verschiedene Stücke für Ihr periodisches Werk angefangen und bin immer durch inzwischenden kommende nicht ausweichende Störungen unterbrochen und an der Vollendung derselben gekindert worden. Bedenken Sie indessen, wertheuerster Freund! 66 Jahre alt, immer durch Unpässlichkeit gestört, in Plänen, die ich nur zur Hälfte ausgeführt habe und durch allerley schriftliche oder auch öffentliche Anforderungen von meinem Wege abgelenkt, wie schwer wird es mir alles, was ich mir als meine Pflicht denke, zu erfüllen, ohne hier oder da eine zu verabsäumen? Allein ich habe jetzt eine Arbeit von etwa nur einem Monate zu vollenden; alsdann will ich einige Zeit ausruhen und diese mit einigen Ausarbeitungen, im Falle sie Ihrer Monatsschrift anständig sind, ausfüllen.

Aber was ich schon längst hätte thun sollen und immer wieder aus der Acht gelassen habe, das thue ich jetzt, nämlich Sie zu bitten, mit der Umsendung Ihrer M.S. quartalweise sich ferner nicht unnöthigerweise in Kosten zu setzen, denn, da ich die Stücke, so wie sie monatlich herauskommen, ohnehin von meinen Freunden communicirt bekomme, warum soll ich Sie damit belästigen? Die Unterbleibung dieser Zusendung wird nicht im Mindesten in mir den Eifer schwächen, Ihnen, hierin so wohl als in jedem anderen Falle nach allem meinem Vermögen zu Diensten zu seyn. In Hoffnung auf Ihre gegenseitige Freundschaft und Gewogenheit beharre ich jedezeit

Ihr
ergebenster treuer Diener
I. Kant.

Koenigsberg
d. 29 Dec.
1789.

N. S. Innenliegenden Brief
bitte ich bey Hr. J. R. D. Hertz
gütigst abgeben zu lassen.

TRANSLATION.

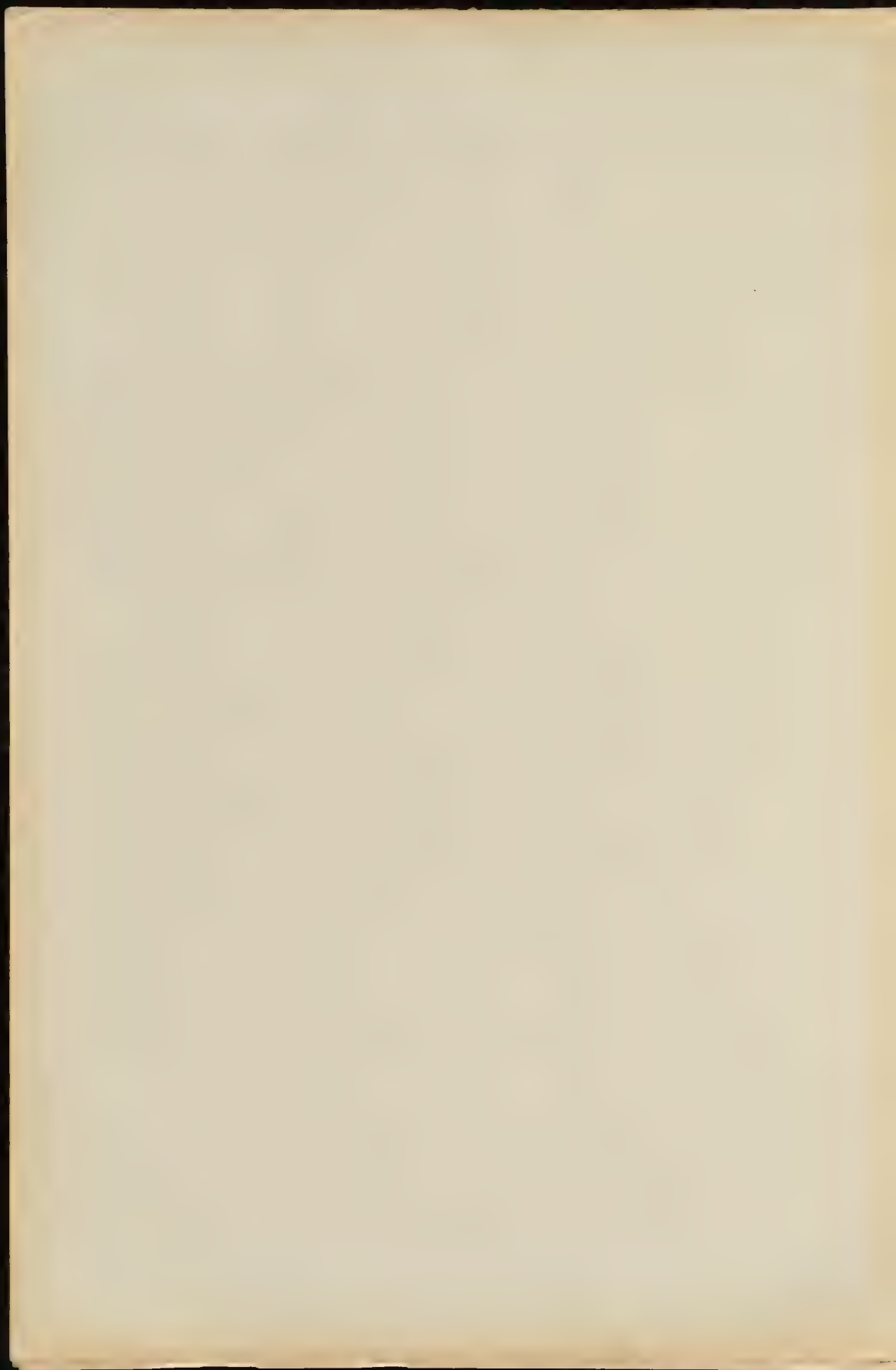
Your Kind remembrance of me and the present which you, dear Sir, made me of the last quarterly number of your *Monatsschrift* have caused me to accuse myself of ingratitude in doing nothing for so long a time to return your friendship towards me. I have begun various articles for your periodical, but have always been interrupted by unavoidable hindrances coming between, and have been prevented from completing them. Just think, most worthy friend, how hard it is for me,—66 years old, always being disturbed by ailments, full of plans which I have only half carried out, taken out of my way by all sorts of literary or even public demands,—how hard it is for me to accomplish what I consider to be my duty without occasionally neglecting something. But I have now a work in hand, which needs only about a month for completion, then I shall rest a while and fill it out with several treatises, in case these are appropriate for your *Monatsschrift*.

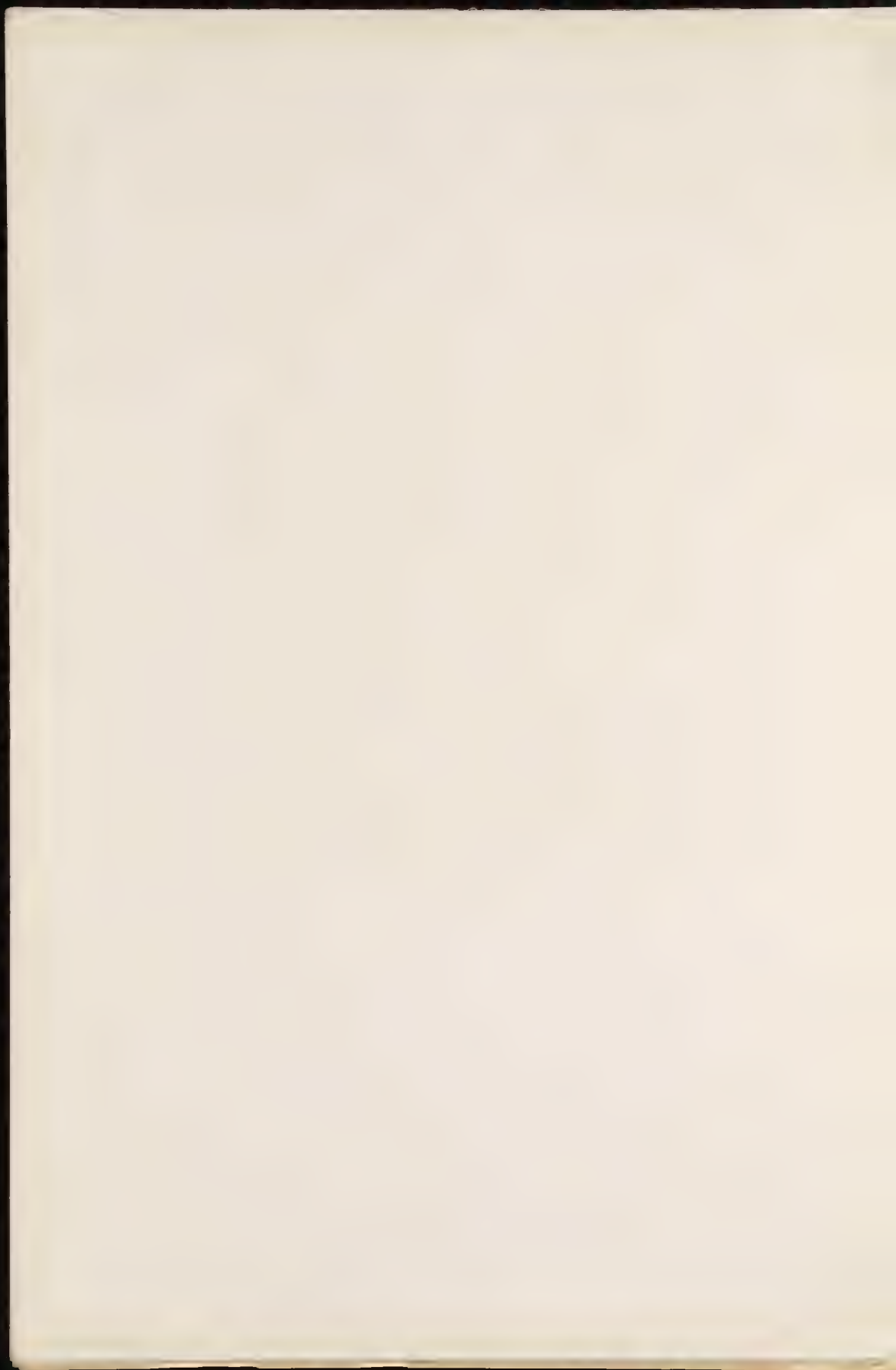
But I *will* do something now, which I should have done long ago and that is to ask you not to put yourself to unnecessary expense by continuing to send me your M.S. every quarter, because since friends send me the single numbers anyway, as they appear each month, why should I burden you with it? Your not sending it will not in the least lessen my eagerness to serve you to the full extent of my ability in this as in any other case. With the hope of your reciprocal friendship and good will, I remain always

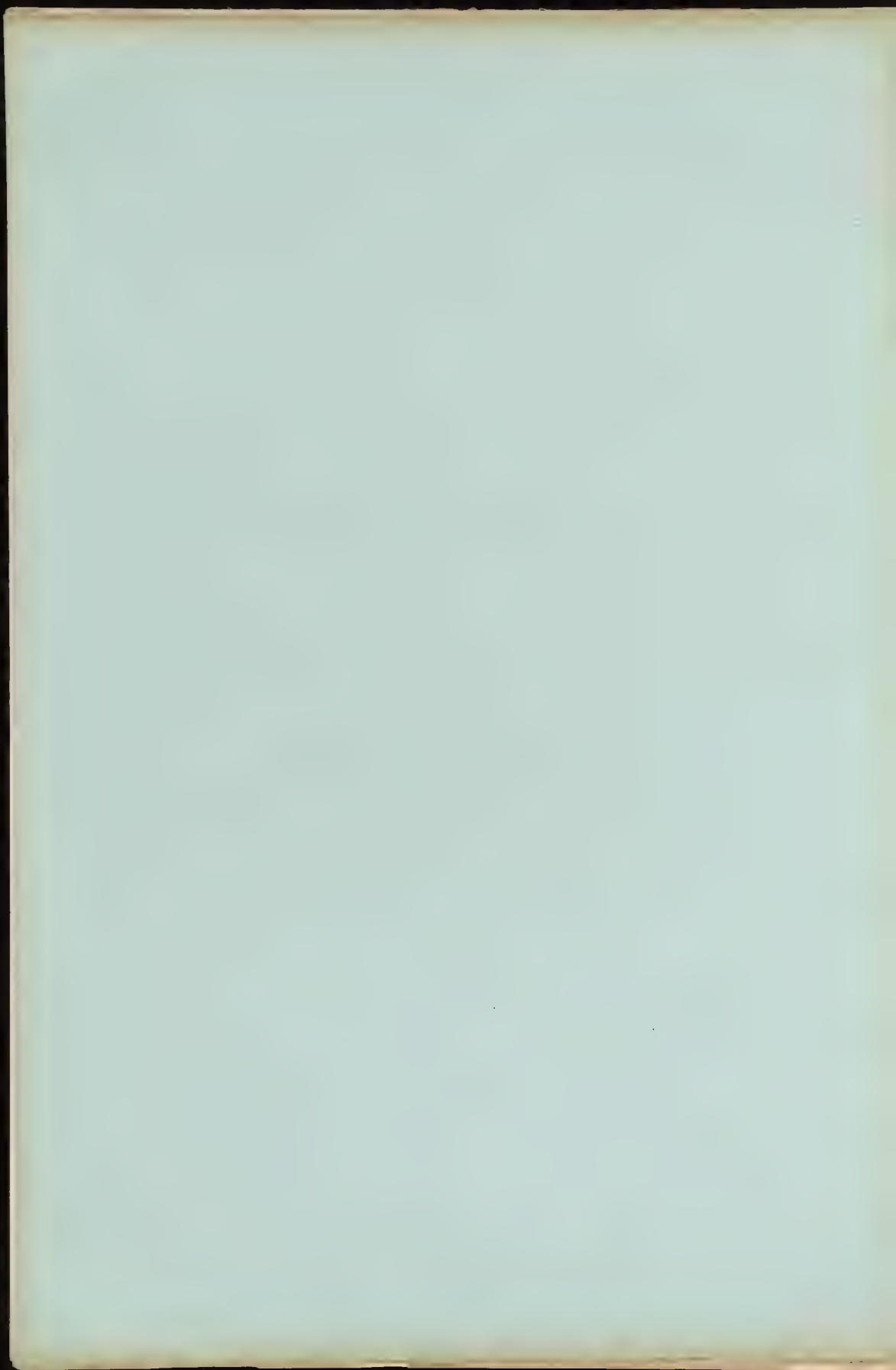
Your
most devoted, faithful servant
I. Kant.

Koenigsberg,
Dec. 29th,
1789.

P. S. Will you kindly send the
enclosed letter to Mr. J. R. D. Hertz.







CHAPTER XXVIII

- Plate 189. Johann Wolfgang Von Goethe.
- Plate 190. Johann Christoph Friedrich Von Schiller.
- Plate 191. Sir Walter Scott.
- Plate 192. Alexander Pushkin.
- Plate 193. Lord Byron.
- Plate 194. John Keats.
- Plate 195. Thomas Babington Macaulay.
- Plate 196. William Makepeace Thackeray.
- Plate 197. Charles Dickens.
- Plate 198. George Elliot.
- Plate 199. Ivan Sergeyevich Turgeneff.
- Plate 200. Victor Hugo.
- Plate 201. Ralph Waldo Emerson.
- Plate 202. Henry Wadsworth Longfellow.
- Plate 203. Alfred, Lord Tennyson.

CHAPTER XXVIII

MANUSCRIPTS OF THE NINETEENTH CENTURY.

AS we approach our own time it becomes increasingly difficult to select a representative company of men; or rather, perhaps, it should be said that it becomes increasingly difficult to reject the numerous applicants who, metaphorically speaking, crowd forward for recognition. Whatever additions might have been made to the list, however, it will at least be conceded that the names admitted here are all fully entitled to recognition. Goethe and Schiller are confessedly the greatest among German poets; Victor Hugo has many claims to be considered the most broadly rounded personality among Frenchmen of the century; Pushkin and Turgenieff are thoroughly representative Russians; and Emerson and Longfellow present two different phases of the American mind which, if not the most typical, have at least been among the most widely recognized in Europe. Of Englishmen two great companies are represented: Scott, Byron and Keats as literary forces of the early decades of the century; and Macaulay, Thackeray, Dickens, George Eliot and Tennyson among the great Victorians. Of these celebrated men of the nineteenth century, some are represented by manuscripts of famous works, others through the yet more intimate medium of personal letters; in either case the ever-present interest that attaches to the personality of a great man appeals to the student of our manuscripts.

PLATE 189. JOHANN WOLFGANG VON GOETHE,
DATE 1811

British Museum, Egerton MS. 2,407

LETTER in German from Goethe to —, returning his correspondent's manuscript and giving reasons for not discussing at length "die windischmannische Recension." Dated Weimar, August 4, 1811. Holograph.

The plate shows only the conclusion of the letter:

. . . Alsdann wird man mit Bequemlichkeit und Nutzen die Stimmen sammeln können; es wird sich beurtheilen lassen, wo die hauptsächlichsten Hindernisse liegen, und ob wirklich gewisse Menschen das Einfachste einzusehen nicht im Stand sind, oder in wiefern böser Wille und Vorurtheil sie umnebeln. Sehr ungern sende ich daher das mir mitgetheilte Msept zurück und führe zu meiner Entschuldigung noch zum Schlusse dieses an, dass ich auch hier wohl zu thun glaube wenn ich auf meine alte Weise verfare und den Wirkungen der Zeit nicht vorgreife.

Ich empfehle mich bestens und wünsche immer zu vernehmen, das Sie sich wohl befinden.

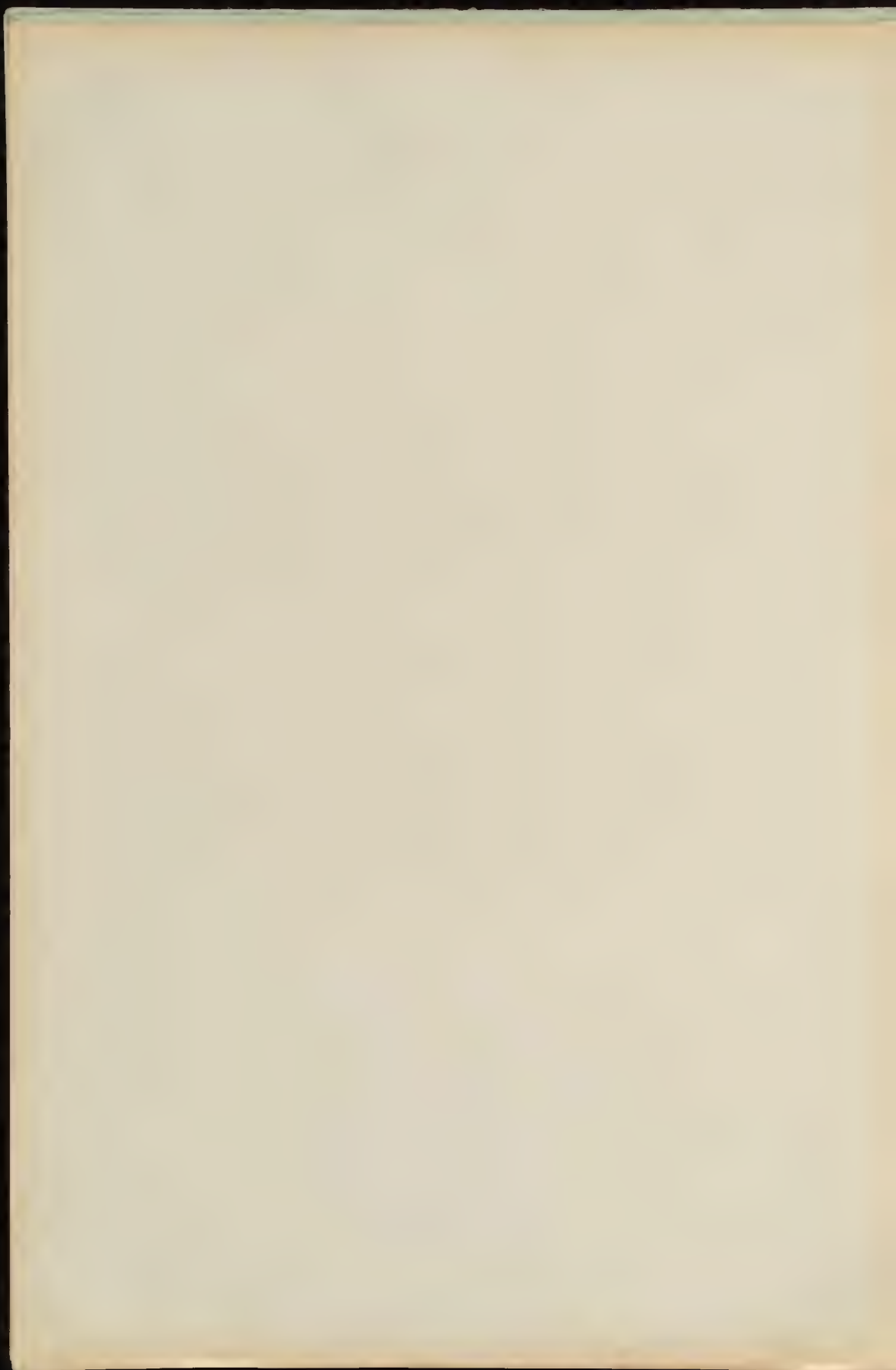
Mit vorzüglicher Hochachtung,
Goethe.

TRANSLATION

. . . Then we shall be able to collect the various opinions with ease and advantage; we shall be able to judge where the chief difficulties lie; whether certain people are really not able to comprehend the most simple fact, or how far ill-will and prejudice have darkened their understanding. Very unwillingly, therefore, I return the MS. sent to me, and add this in my excuse that I believe I am acting rightly if I go on in my old way, and do not anticipate the workings of time.

With greetings and hopes to hear of your continued good health,

Yours, etc.,
Goethe.



Eg 247

Ich spreche in diesem Zusammenhange, schreiben wollen.
 Als man mich mit demselben Namen in Pöthen bei
 Wismar, einem kleinen Orte, abwartet, so wird sich ein Brief
 von der Hauptstadt des Landes, Lüneburg, an mich schicken,
 gewiß, den ich die erste Gelegenheit nehmen will zu be-
 nutzen, oder zu irgend einer andern Stelle, die ich mir
 überlasse. Diese wegen sind, ich hoffe, daß mich auch
 die Natur, die ich, in dieser Zeit, in einem so kleinen
 Orte, zu verbringen, nicht ablehnen wird, daß ich mich
 für die Zeit, die ich in Lüneburg verbringe, nicht
 bedauern werde.

Ich hoffe, daß ich auch in Lüneburg, in der Zeit, die ich
 dort verbringe, nicht bedauern werde.

(Mit demselben Namen)

Freund
 No. 4 August
 1811

J. Goethe

JOHANN WOLFGANG VON GOETHE.

Date, 1811

British Museum, Egerton MS 2407





PLATE 190. JOHANN CHRISTOPH FRIEDRICH VON
SCHILLER, DATE 1802

British Museum, Additional MS. 29,804

LETTER in German from Schiller to Karl Theodor Körner, speaking of Zelte's setting Schiller's ballad *Der Taucher* to music, of Goethe's support of F. Schlegel's tragedy *Alaricos* and W. Schlegel's tragedy *Ion*. Dated Weimar, July 5, 1802. Holograph.

The plate shows the first and last pages of the letter.

11^a Weimar, 5 Jul. 1802.

Indem du mich, meines langen Stillschweigens halber, tief in der Arbeit sitzend glaubtest, habe ich mich hier, mit der ganzen Familie, an einem Husten, der bei meinem Ernst ein böser Keuchhusten war, recht miserabel befunden und bin noch nicht ganz hergestellt. Es ruht ein wahrer Unstern über diesem Jahr, dass alle Plagen abwechselnd auf uns hereinstürmen und uns nicht zur Besinnung kommen lassen. Dabei stockt meine ganze Thätigkeit, da ich ohnehin schon Mühe genug hatte mich von den Zerstörungen des Auszuges, des Bauens in meinem neuen Hause und hundert anderen Widerwärtigkeiten zu sammeln.

auch wörtlich im einzelnen folgt. Dieses Stück enthält wirklich manches geistreiche und schön gesagte, aber die Schlegel'sche Natur schimmert dann wieder sehr zum Nachtheil hindurch. Der *Ion* selbst hat an Interesse verloren; die Mutter hingegen hat hie und da gewonnen. Diese hat auch auf der Bühne das Stück getragen.

Lebe wohl. Ich bin noch nicht fähig, viel zu schreiben. Herzlich unarmen wir euch.

Dein,

Sch.

TRANSLATION

While you were imagining me steeped in work on account of my long silence, I, together with the whole family, was suffering from a severe cold, which took the form of whooping cough with my Ernest, and am not yet wholly recovered. An unlucky star seems to hang over this whole year, so that all sorts of troubles in succession pour upon us, without leaving us time to catch our breath. My whole activity is stopped by it, as I had trouble enough anyway to recover from the distraction of moving, of building my new house and a hundred other annoyances. . . . This piece contains really much that is clever and well said, but the Schlegel character glimmers through to its great disadvantage. *Ion* himself has lost in interest, while the mother has gained in some places. It was the latter who sustained the play on the stage.

Farewell. I am not yet able to write much. We embrace you heartily.

Your,

Sch.

Dr. Christian Gottfried Körner was a warm friend and confidant of Schiller. His house in Dresden was a meeting place for all literary men and artists who were living or visiting in the capital.





PLATE 191. SIR WALTER SCOTT, DATE 1820-21

British Museum, Egerton MS. 1,661

THE original manuscript for Scott's *Kenilworth*, revised and corrected for the press but lacking some portions. The plate represents the end of Chapter 21, and beginning of Chapter 22.

"Say that my beauty was but small,
Among court ladies all despized
Why dost thou rend it from thine hall
Where scornful Earl most dearly prized
No more thou comest with wonted speed
Thy own beloved bride to see
But be she alive or be she dead
I fear thine Earl's the same to me."

Cumnor Hall, by Julius Mickle.

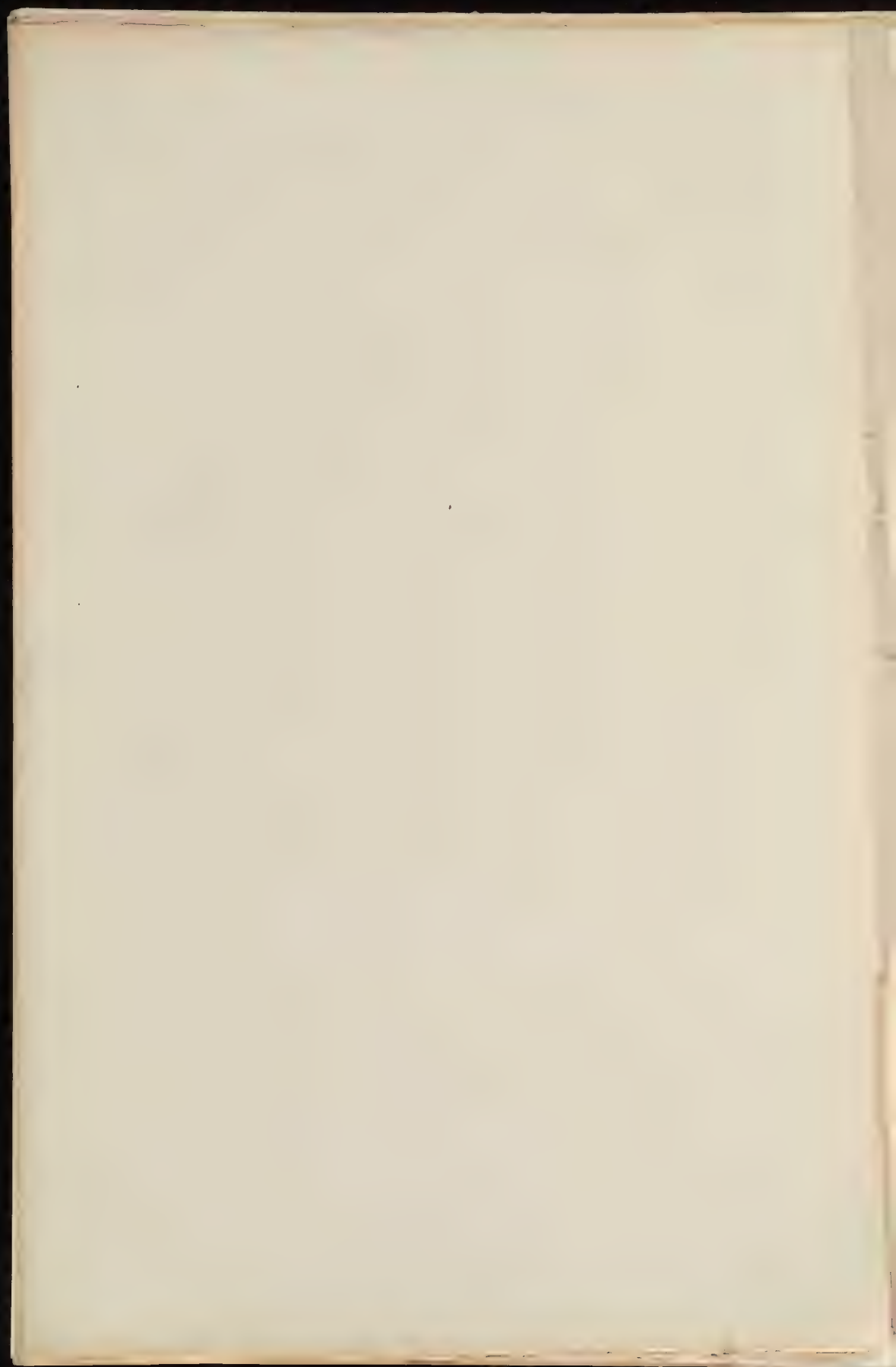




PLATE 192. ALEXANDER PUSHKIN

Born 1799; died 1837

ALEXANDER PUSHKIN was born at Moscow, May 26, 1799. On his father's side he belonged to an ancient noble Russian family, and on his mother's he had for great-grandfather the negro Hannibal, son of an African prince, who, at the age of seven, was sent as a hostage to Constantinople, and from there was sent by the Russian ambassador to Peter the Great, with whom he became a favorite. Pushkin in early childhood was morose, slow, and disinclined to associate with other children. At the age of seven a great change took place in the child, and he became playful and bright. At the age of nine he developed a passion for reading, and devoured nearly all the books in his father's library. At twelve he wrote a little comedy in imitation of Molière and played it before his sister, who hissed it. The young author, however, was not in the least offended, and wrote a verse in French on the subject. His first poem in Russian was *A message to my sister*, written while Pushkin was at the *lycée*. His first published poem was *To a poet friend*, and appeared in 1814, the boy being then fourteen years old. Pushkin wrote no less than 120 poems while in the *lycée*, and began his first large work, *Rousslan et Ludmilla*. Upon leaving school he entered the civil service.

On account of his liberal views Pushkin came near being exiled in 1820, but powerful friends interceded for him. Some time later, however, it was thought to be "for the good of the service" to remove him from Petersburg, and he was sent to Ekaterinoslav, and later to the Caucasus. From there he returned to his family estate of Mihailoffsky, where he was placed under the supervision of the local authorities.

In 1826 Pushkin returned to Petersburg and Moscow, where his return was hailed with joy. Returning again to his family estate he found that the censor interfered with the publication of his works, and he passed through a rather gloomy period, when the "pitiful prose of life" began to weigh on his mind. Two years later he became engaged to Natalie Nikolaevna Goutcharoff and married her within a year. About this time he wrote several important works, *The Miserly Knight*, *Don Juan*, and many poems. In 1833 he was made Gentleman of the Bedchamber, and received twenty thousand roubles for his *History of the Pugacheff Rebellion*.

Pushkin was passionately fond of his beautiful wife, and wrote many verses to her, but his love was not unmingled with jealousy, which finally led to a duel, resulting in his death. His opponent was a foreigner named Dantes. The last verses he wrote, were entitled *A Monument* ("I have raised for myself a monument not made with hands"). Here he prophesies how his memory shall be held dear by all the many people of that great empire because in a cruel age he awakened gentle feelings with his lyre—because he glorified liberty and called for mercy on the fallen.

Our plate shows the manuscript of four stanzas of a famous poem of Pushkin, which was written about 1823, while the poet was in virtual exile for a political offence, and which was addressed to a niece of Madam Kern, a celebrated beauty with whom he had fallen passionately in love. Two whimsical drawings by Pushkin are also shown. The verses are given below in an English rendering, based on a literal translation made for the present work by Mlle. Kamensky, and following closely the wording of the original. The concluding stanzas, which are not shown on our plate, are here given for the sake of completeness.

I remember the wonderful moment
When before me I first saw thy face,
Like a vision that pauses and passes,
Like the symbol of beauty and grace.

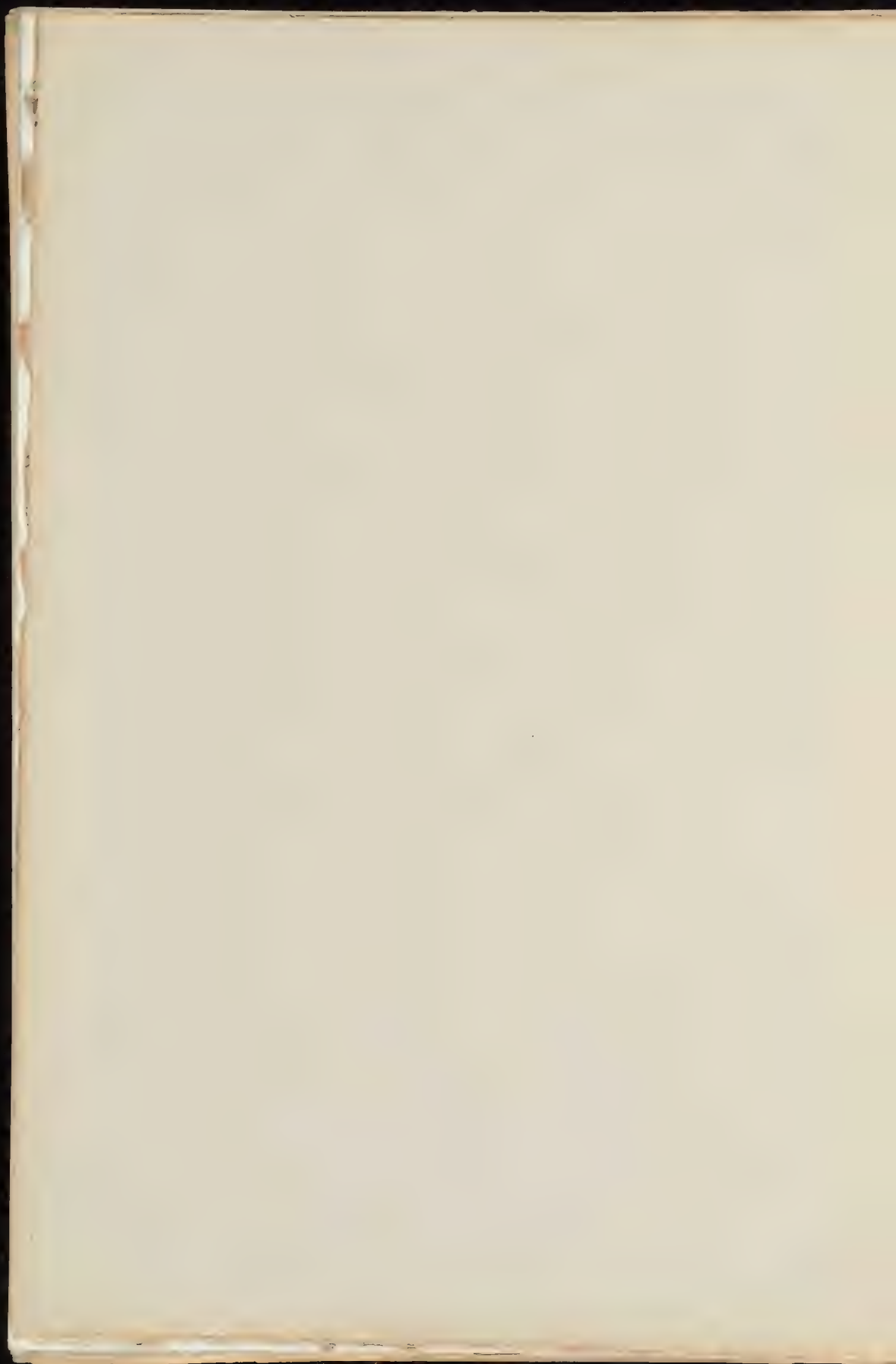
Though clamorous cares were about me
And grief weighed me down like a pall,
Long thy tender voice served to console me,
Thy dear face my dreams to enthrall.

Years passed, and tempestuous passions
Dispelled the sweet visions of old;
I had well-nigh forgotten thy features,
Thy voice sounded distant and cold.

All slowly dragged days of confinement;
Not a ray came of light from above;
I was Godless, without inspiration,
Without tears, without life, without love.

Then at last my dull soul was awakened,
And again thy sweet image was seen
Like a vision that pauses and passes,
Like the genius of beauty serene.

Now once more my heart pulsates with rapture,
As of old the light comes from above;
I have God, I have new inspiration,
I have life, I have tears, I have love.



*РБ ****

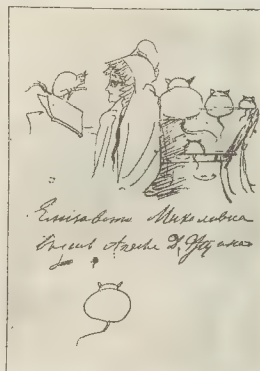
*Я вхожу в дом твой, в дом твой
Мой дом твой, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой*

*РБ моему дому, в дом твой
РБ моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой*

*Вот моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой*

*Вот моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой*

*Вот моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой
Вот моему дому, в дом твой*



ALEXANDER PUSHKIN.

Born, 1799. died, 1837





PLATE 193. LORD BYRON, DATE 1812

British Museum, Egerton MS. 2,027

MANUSCRIPT containing *Childe Harold's Pilgrimage: a Romaunt*, first and second cantos. The manuscript is in the form in which it went to the printer for the first edition, London, 1812, containing notes and corrections in the author's own hand. Holograph.

The verses shown in the plate are found in the second canto.

" Even Gods must yield—Religions take their turn,
'Twas Jove's—'tis Mahomet's—and other creeds
Will rise with other years, till man shall learn
Vainly his Incense soars, his victim bleeds,
Poor child of Doubt and death, whose Hope is built on reeds.

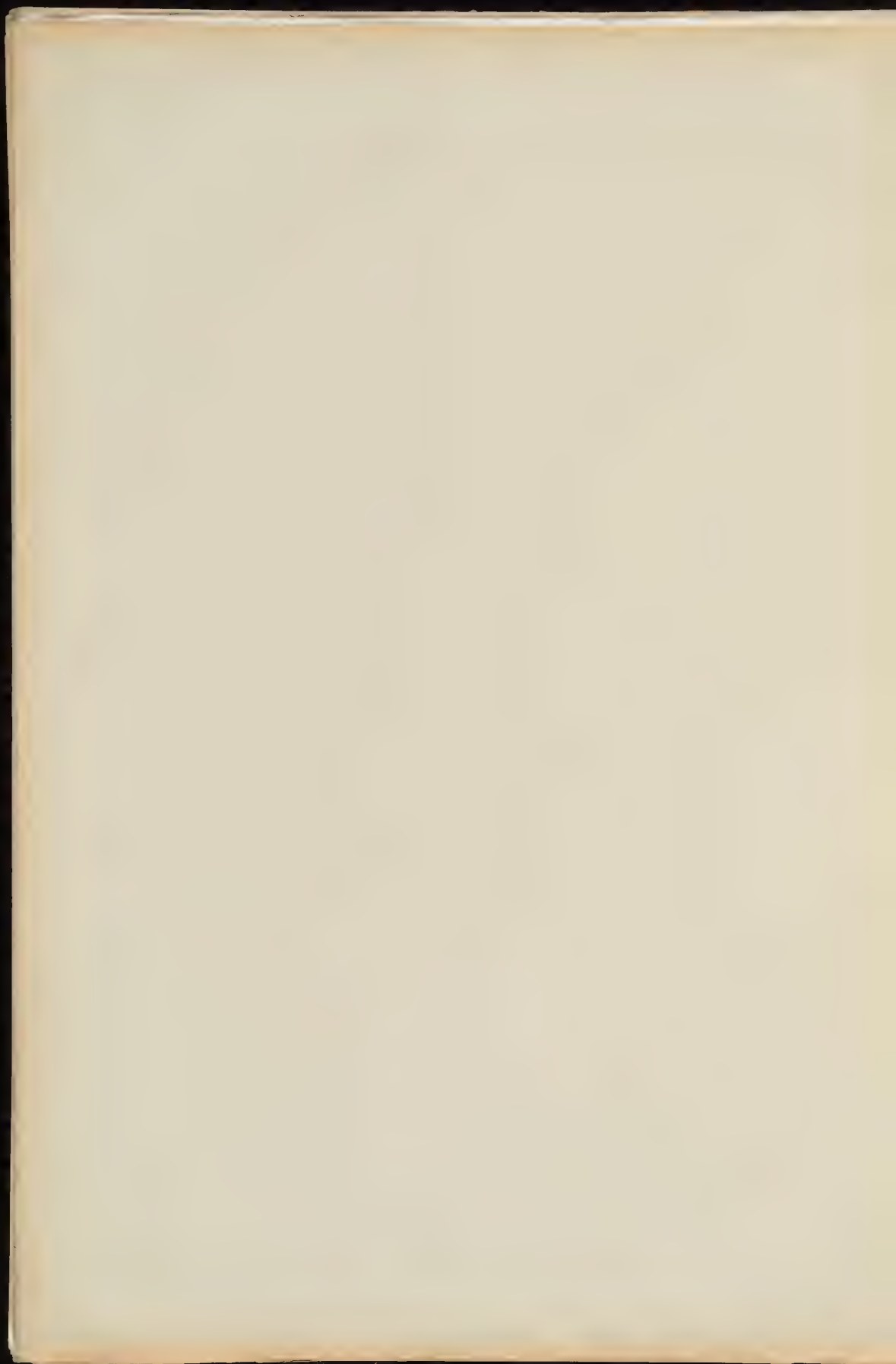
4

Bound to the Earth, he lifts his eye to Heaven—
Is't not enough, unhappy Thing! to know
Thou art? is this a boon so kindly given?

To be inserted after the 8th Stanza of
Canto 2d ending thus 'All who taught the Right.'

IX

There thou, whose Love and Life together fled
Have left me here to love and live in vain,
Twined with my heart and can I deem thee dead?
When busy Memory flashes on my Brain
Well—I will dream that we may meet again
And woo the Vision to my vacant Breast,
If aught of young Remembrance then remain
Be as it may Futurity's behest,
For me, 'twere Bliss enough to see thy spirit blest."



Even Gods must yield. Religions take their turn,
 'Twas Jove - tis Mahomet's and other creeds
 Will rise with other years, all man shall learn
 Vainly how Sacense soars his virtuous blands,
 Poor child of Doubt and Death, whose ^{hope} ~~thought~~ is built on sands

4-

Bound to the Earth, he lifts his eye to Heaven -

Is't not enough unhappy 'Thy' to know
 Thou art? is this a boon so kindly given?

To be insulted after the 5th Stranger of

Can to Qd. ending thus "All who taught the Right"

IX.

Thou, whose Love & Life together fled
 Have left me here to love & live in vain,
 Turned with my heart & can I deem thee dead?

When every Memory flashes on my Brain
 Well - I will dream that we may meet again

And woo the Vision to my vacant Breast,
 If aught of young Remembrance then remain
 For me, these ^{phantasy} Bliss enough to see thy ^{phantasy} Ghost
~~to see thee no more, to dwell in suffering~~

LORD BYRON.

Date 1812

British Museum, Egerton MS 2027.





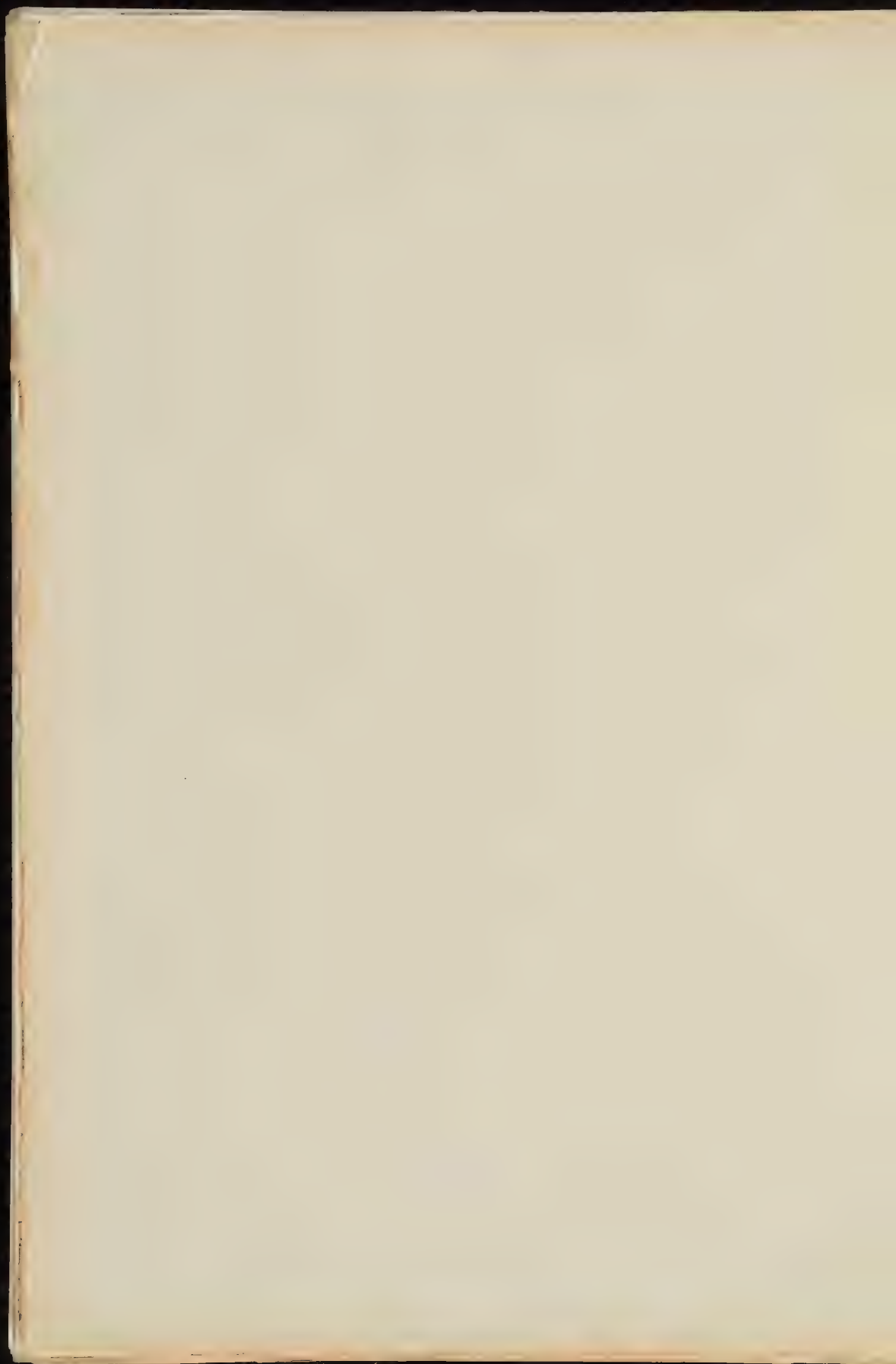
PLATE 194. JOHN KEATS, DATE 1818-1819

British Museum, Egerton MS. 2,780

A NOTE-BOOK containing poems by John Keats, some of them in autograph, including *The Pot of Basil*, *Ode to the Nightingale*, etc. In the book are also poems written in honor of Keats. The poet is probably referring to these poems when in a letter to his brother dated Feb. 14, 1819, he says: "In my next packet I shall send you my 'Pot of Basil,' 'St. Agnes' Eve' and, if I should have finished it, a little thing called 'The Eve of St. Mark.'" George Keats was at that time in America and some of the poems were probably copied into the book later by his wife Georgiana. The volume was carried from America to Australia and came into the possession of Professor Jenk of the University of Melbourne, who has described it in the *Athenaeum*, May 23, 1891. The plate represents the autograph copy of *The Eve of Saint Mark*.

The Eve of Saint Mark, 1811

Upon a sabbath day it fell
Twice holy was the sabbath bell;
That call'd the folk to evening prayer.
The City streets were clean and fair
From wholesome drench of April rains
And on the western window panes
The chilly sunset faintly told
Of unmatu'd green vallies cold
Of the green thorny bloomless hedge,
Of rivers new with springtide sedge,
Of Primroses by sheltered rills
And daisies on the aguish hills.
Twice holy was the sabbath bell:
The silent streets were crowded well
With staid and pious companies
Warm from their fireside oratories
And moving with demurest air
To even song and vesper prayer.



33

The Eve of Saint Mark. 1819

~~It was a fine, clear day,
The sun shone bright and hot,
The birds sang loud and free,
The bees hummed round the hive,
The flowers smiled in the sun,
The children played and ran,
The old men sat and talked,
The young men stood and looked,
The women went about their work,
The church bells rang and tolled,
The organ played and sung,
The people gathered round,
The priest came forth and said,
The service was begun,
The people listened well,
The priest read loud and clear,
The people sang and prayed,
The service ended well,
The people went home,
The priest went to his room,
The church bells rang and tolled,
The organ played and sung,
The people gathered round,
The priest came forth and said,
The service was begun,
The people listened well,
The priest read loud and clear,
The people sang and prayed,
The service ended well,
The people went home,
The priest went to his room,~~

Upon a sabbath day I felt
Twice holy as the sabbath bell,
That calls the folk to evening prayer—
The City streets were clean and fair—
From wholesome breath of April rains
And on the western window panes
The chilly sunset ~~beams~~ faintly told
Of summer and green valleys cold
Of the green thorny bloom left hedge
Of rivers new with springtide sedge
Of Peunaces by sheltered cills
And daisies on the acorn hills
Twice holy so as the sabbath bell:
The silent streets were crowded well
With staid and fierce companions
Worn from their fur side or atrium
And pacing onward with devout air
To even song and vesper prayer

JOHN KEATS.

Date, 1818-19.

British Museum, Egerton MS. 2780



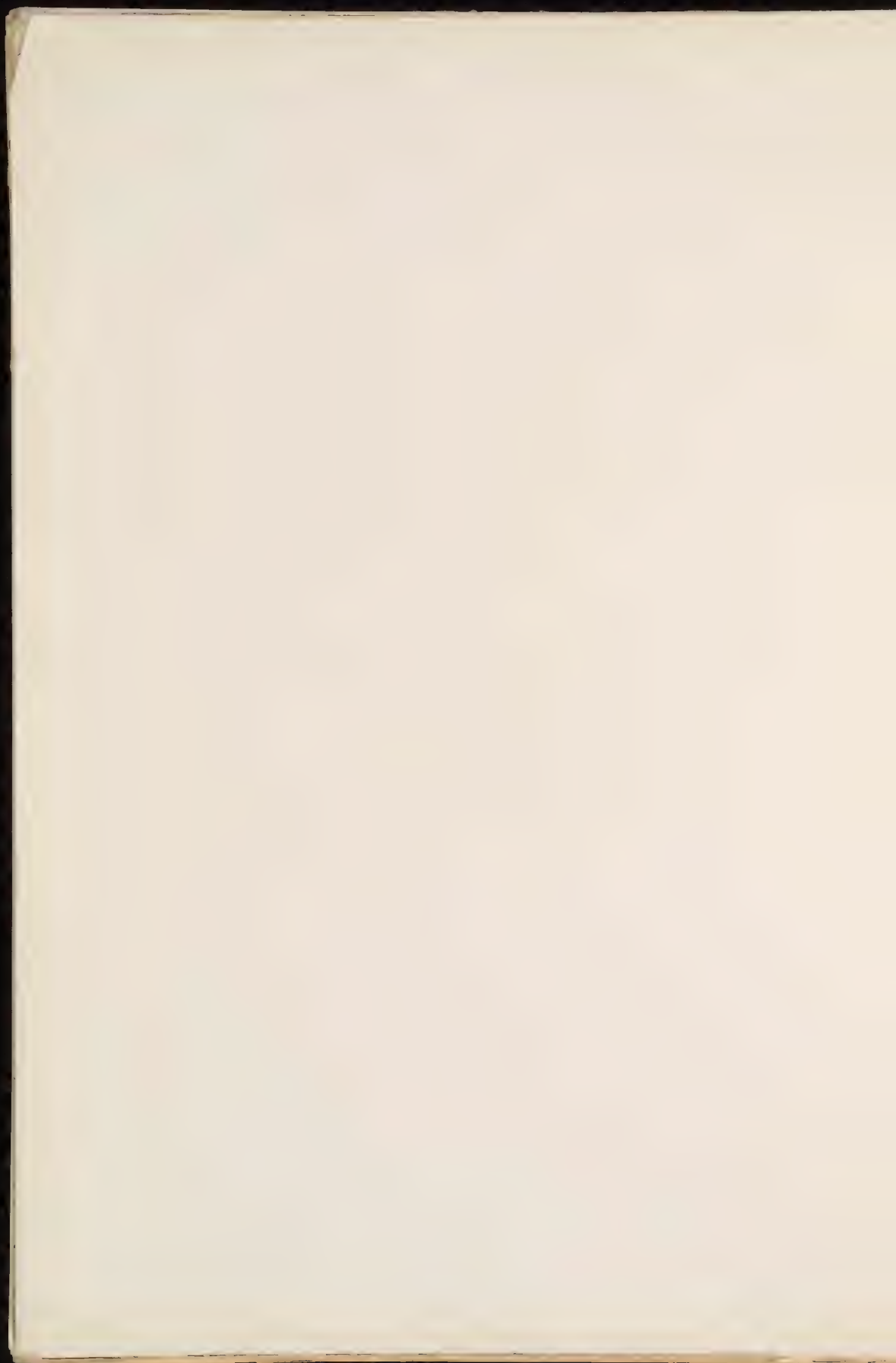


PLATE 195. THOMAS BABINGTON MACAULAY,
DATE 1838

British Museum, Additional MS. 34,619

LETTER from Macaulay—afterwards Lord Macaulay—to Macvey Napier concerning Brougham's writings, his connection with the *Edinburgh Review*, the writer's attitude to Brougham, and a review of the *Penal Code* for the *Review* by Empson. Macaulay also expresses his determination to commence his *History*, and speaks of the periods to be covered. Dated July 20, 1838. Holograph.

3 Clarges Street, London: July 20, 1838.

Dear Napier,—

As to Brougham, I understand and feel for your embarrassments. I may perhaps refine too much, but I should say that this strange man, finding himself almost alone in the world, absolutely unconnected with either Whigs or Conservatives, and not having a single vote in either House of Parliament at his command except his own, is desirous to make the *Review* his organ. With this intention, unless I am greatly deceived, after having during several years contributed little or nothing of value, he has determined to exert himself as if he were a young writer struggling into note, and to make himself important to the work by his literary services. And he certainly has succeeded. His late articles, particularly the long one in the April number, have very high merit. They are indeed, models of magazine writing as distinguished from other sorts of writing. They are not, I think, made for duration. Everything about them is exaggerated, incorrect, sketchy. All the characters are either too black or too fair. . . . His wish, I imagine, is to establish in this way such an ascendancy as may enable him to drag the *Review* along with him to any party to which his furious passions may lead him; . . . Hitherto your caution and firmness have done wonders. Yet already he has begun to use the word "Whig" as an epithet of reproach, exactly as it is used in the lowest writings of the Tories, and of the extreme Radicals; exactly as it is used in Blackwood, in Fraser, in the Age, in Tait's Magazine . . . I have no doubt that the tone of his papers will become more and more hostile to the government; and that, in a short time, it will be necessary for you to take one of three courses . . . to break with him; to admit his papers into the *Review* while the rest of the *Review* continues to be written in quite a different tone; or to yield to his dictation. . . .

As to Brougham's feelings towards myself I know, and have known for a long time, that he hates me.

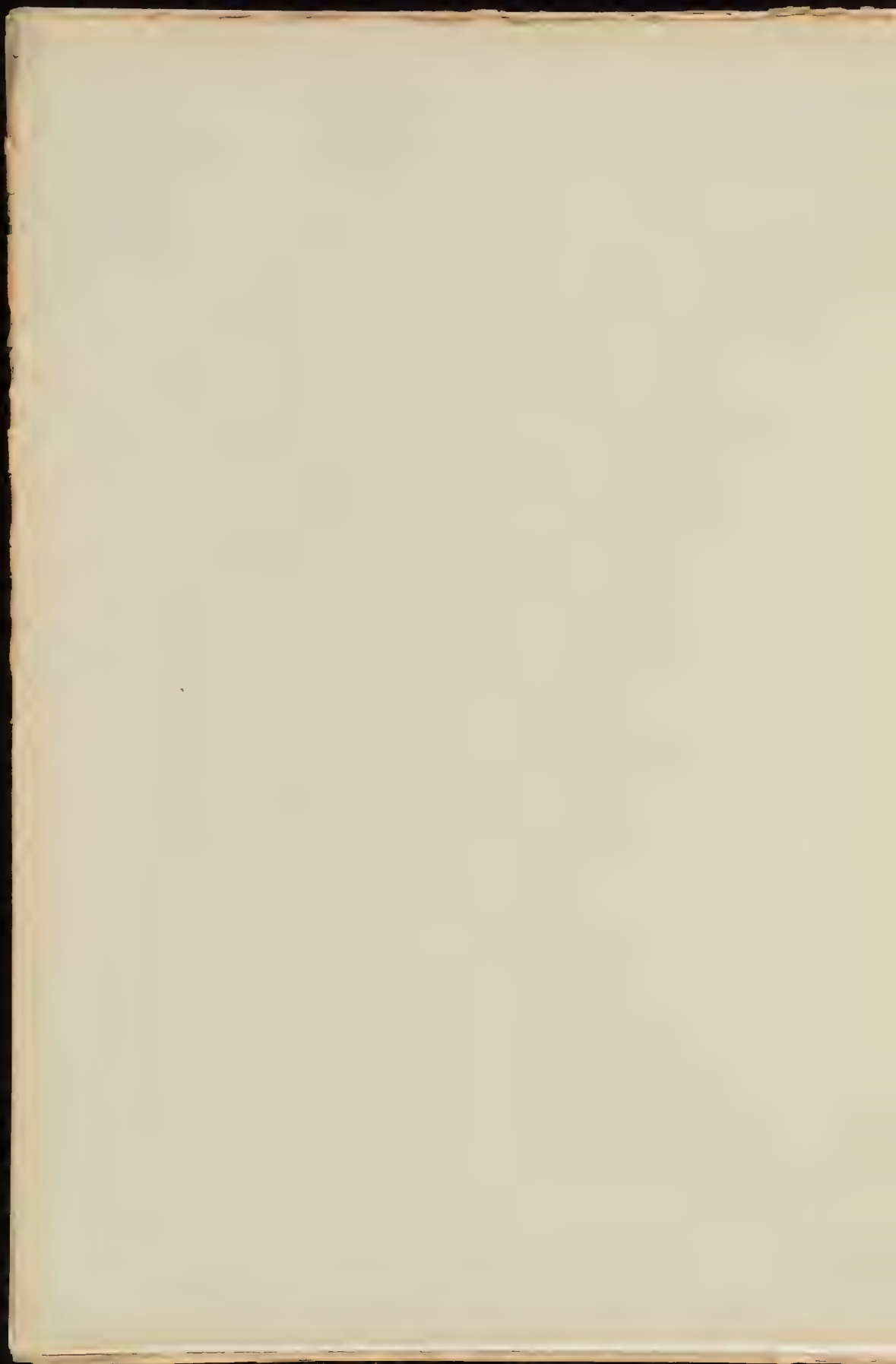
With regard to the Indian Penal Code, if you are satisfied that Empson really wishes to review it on its own account and not merely out of kindness to me, I should not at all object to his doing so. . . .

There is little chance that I shall see Scotland this year. In the autumn I shall probably set out for Rome and return to London in the Spring. As soon as I return I shall seriously commence my *History*. . . .

Whether I shall continue to reside in London seems to me very uncertain. I used to think that I liked London; but, in truth, I liked things which were in London, and which are gone. My family is scattered. I have no Parliamentary or official business to bind me to the capital. The business to which I propose to devote myself is almost incompatible with the distractions of a town life. I am sick of the monotonous succession of parties, and long for quiet and retirement. To quit politics for letters is, I believe, a wise choice. To cease to be a Member of Parliament only to become a diner-out would be contemptible; and it is not easy for me to avoid becoming a mere diner-out if I reside here.

Ever yours

T. B. M.



As to Bringham's feelings towards myself, ¹³³ I know and have known for a long time that he hates me. If during the last ten years I have gained any reputation either in politics or in letters, if I have had any success in life, it has been without his help or countenance, and often in spite of his utmost exertions to keep me down. It is strange that he should be surprised at my not calling on him since my return. I did not call on him when I was away. When he was Chancellor and I was in office I never once attended his ~~house~~ ^{house}. It would be strange indeed if now, when he is squandering the remains of his public character in an attempt to ruin the party of which he was a member then and of which I am a member still, I should begin to pay court to him. For the sake of the long intimacy which subsisted between him and my father, and of the mutual good offices which passed between

THOMAS BABINGTON MACAULAY.

Date, 1838

British Museum, Add. MS. 34,619.



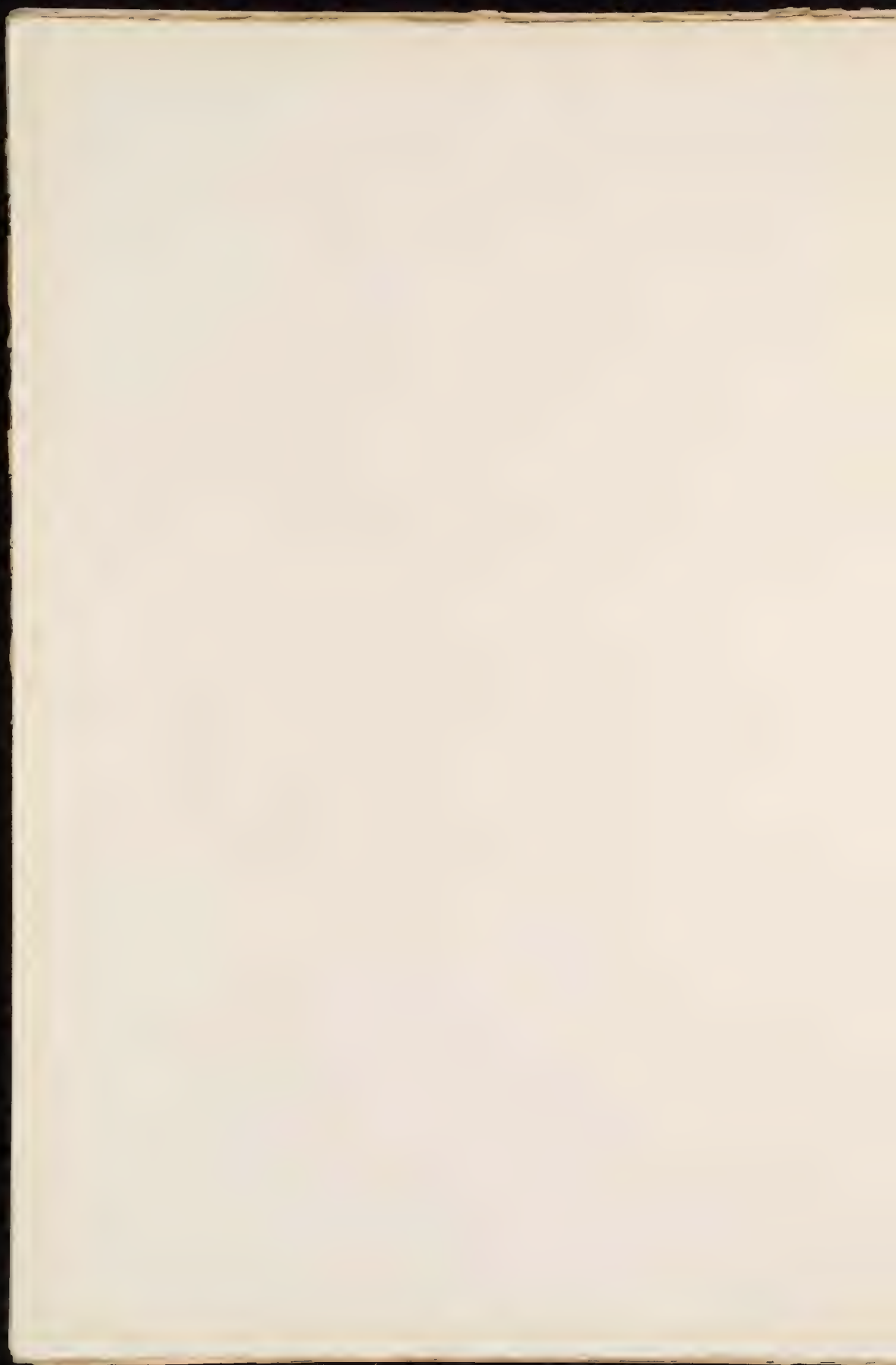


PLATE 196. WILLIAM MAKEPEACE THACKERAY,
DATE 1849

British Museum, Additional MS. 34,274

LETTER from Thackeray to Antonio Panizzi, Keeper of the Printed Books in the British Museum, speaking of certain evidence in behalf of the Museum, before the commission to inquire into its constitution, etc. Dated Kensington, Thursday (May ? 1849).

The date and number of the MS. given on the plate is due to a confusion. Add. MS. 34,527, dated 1851, is a letter also from Thackeray, but to Mr. T. W. Gibbs.

Kensington, Thursday.

My dear Panizzi,

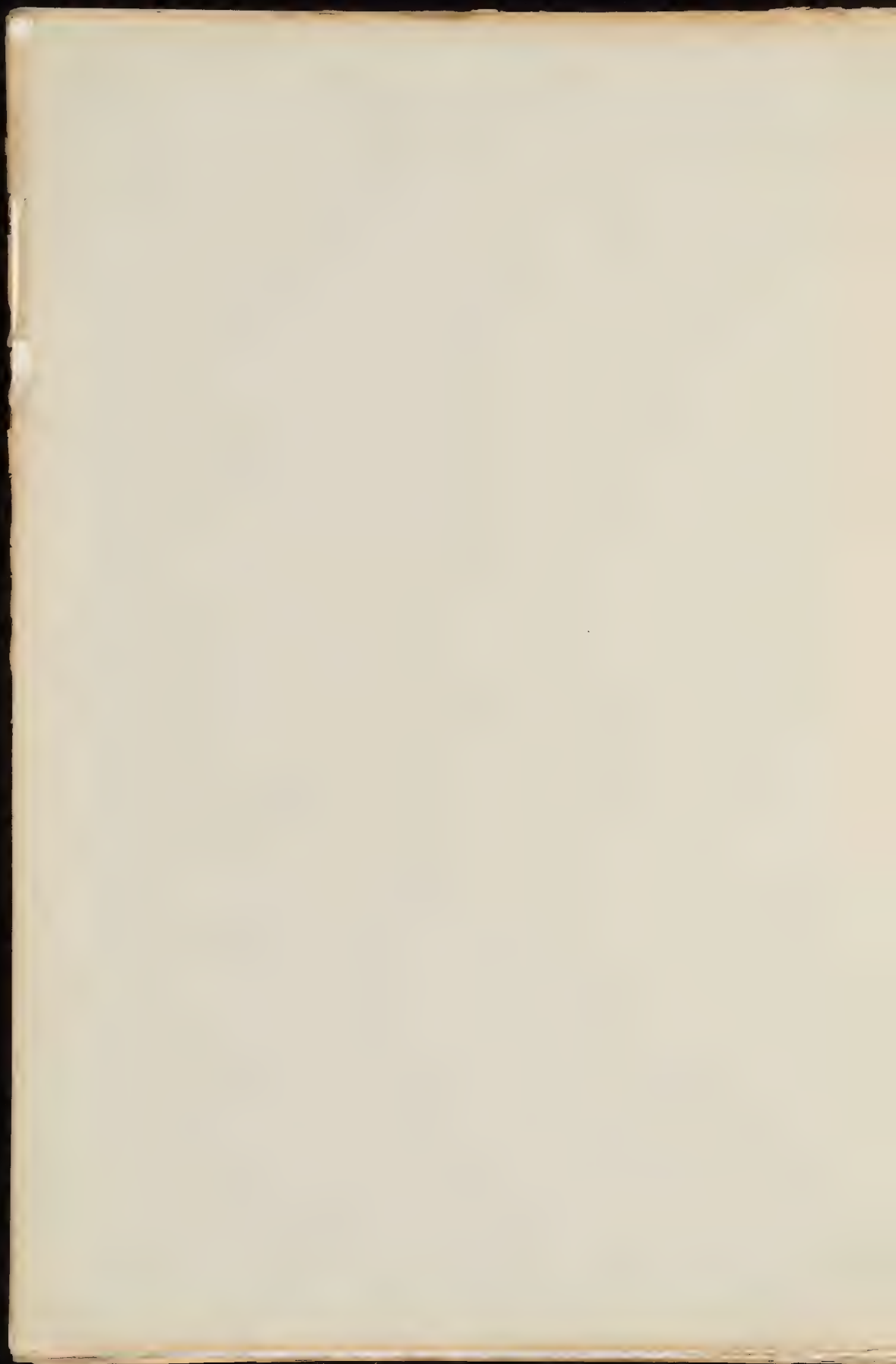
I'm writing my number for the dear life: only got your No. 2 letter last night the greater part of wh I passed over my work; and intended upon my word to answer you this very afternoon as soon as I'd come to a halt. Dont be angry with me: I'm $\frac{1}{4}$ crazy with my work and other annoyances at this minute.

I'll gladly come and say in behalf of the BM. what little I know—that I've always found the very greatest attention and aid there—that I once came from Paris to London to write an article in a review about French affairs—and that when I went to the Bibliothèque du Roi I could only get a book at a time, and no sight of a catalogue; But then I didn't go often being disgusted with the place, and entering it as a stranger without any recommendation.

If this testimony can be afforded by letter I should like it much better; (it is some years old now) and if by word of mouth, for Heaven's sake dont put me before a H. of C. Committee at the end of the month.

And dont be angry with me, my dear old fellow, for not writing, indeed I thought until the receipt of No. 2 last night that there was no hurry for an answer and that I might put it off till my confounded months work was done.

Yours always truly my dear Panizzi,
W. M. Thackeray.



Dear Mr. Thackeray.

My dear Pausanias.

I'm writing my number for the dear life, only got you no 2 letter last night the greater part of it. I passed some very work; and intended before my word to answer you this very afternoon as soon as I'd come to a hotel. But he says with me: I'm 12 crazy with my work and other annoyances at the minute.

I'll gladly come and say in behalf of the P. M. what little I know - that I've always found the very greatest attendance & aid there - that I once came from Paris to London to write an article in a review about French affairs - and that when I went to the Bibliothèque du Roi I could only get a book at a time, and no sight of a catalogue; but then I didn't go after being directed into the place & and entering it as a stranger without any recommendation -

If this testimony can be afforded by letters I should like it much better if it is some great old name and if by word of mouth, for I have not seen you since the 11th of C. 1851.

And don't be angry with me, my dear old fellow for not writing, which I don't regret at all, but I don't regret that there was no letter from me, as that I thought I might put it off till my circumstances were more comfortable.

Yours always truly my dear Pausanias.

W. M. Thackeray.

WILLIAM MAKEPEACE THACKERAY.

Date, 1851.

British Museum, Additional MS. 34,527





PLATE 197. CHARLES DICKENS, DATE ABOUT 1835

British Museum, Additional MS. 29,300

LETTER from Charles Dickens to Thomas Fraser in reference to writing a series of articles for the *Evening Chronicle* in the style of his *Street Sketches* and the remuneration for them. Dated Furnival's Inn, January 20th. Holograph.

13 Furnivals Inn,

Tuesday Evg, Jany 20th.

My dear Sir,

As you begged me to write an original sketch for the first No. of the new Evening Paper, and as I trust to your kindness to refer my application to the proper quarter, should I be unreasonably or improperly trespassing upon you, I beg to ask whether it is probable that if I commenced a series of articles under some attractive title for the Evening Chronicle, its conductors would think I had any claim to *some* additional remuneration (of course of no great amount) for doing so.

Let me beg of you not to misunderstand my meaning. Whatever the reply may be, I promised you an article, and shall supply it with the utmost readiness, and with an anxious desire to do my best; which I honestly assure you, would be the feeling with which I should always receive any request coming personally from yourself. I merely wish to put it to the Proprietors—first whether a continuation of light papers in the style of my "Street Sketches" would be considered of use to the new paper; and secondly, if so, whether they do not think it fair and reasonable that—taking my share of the ordinary reporting business of the Chronicle besides—I should receive something for the papers beyond my ordinary Salary as Reporter.

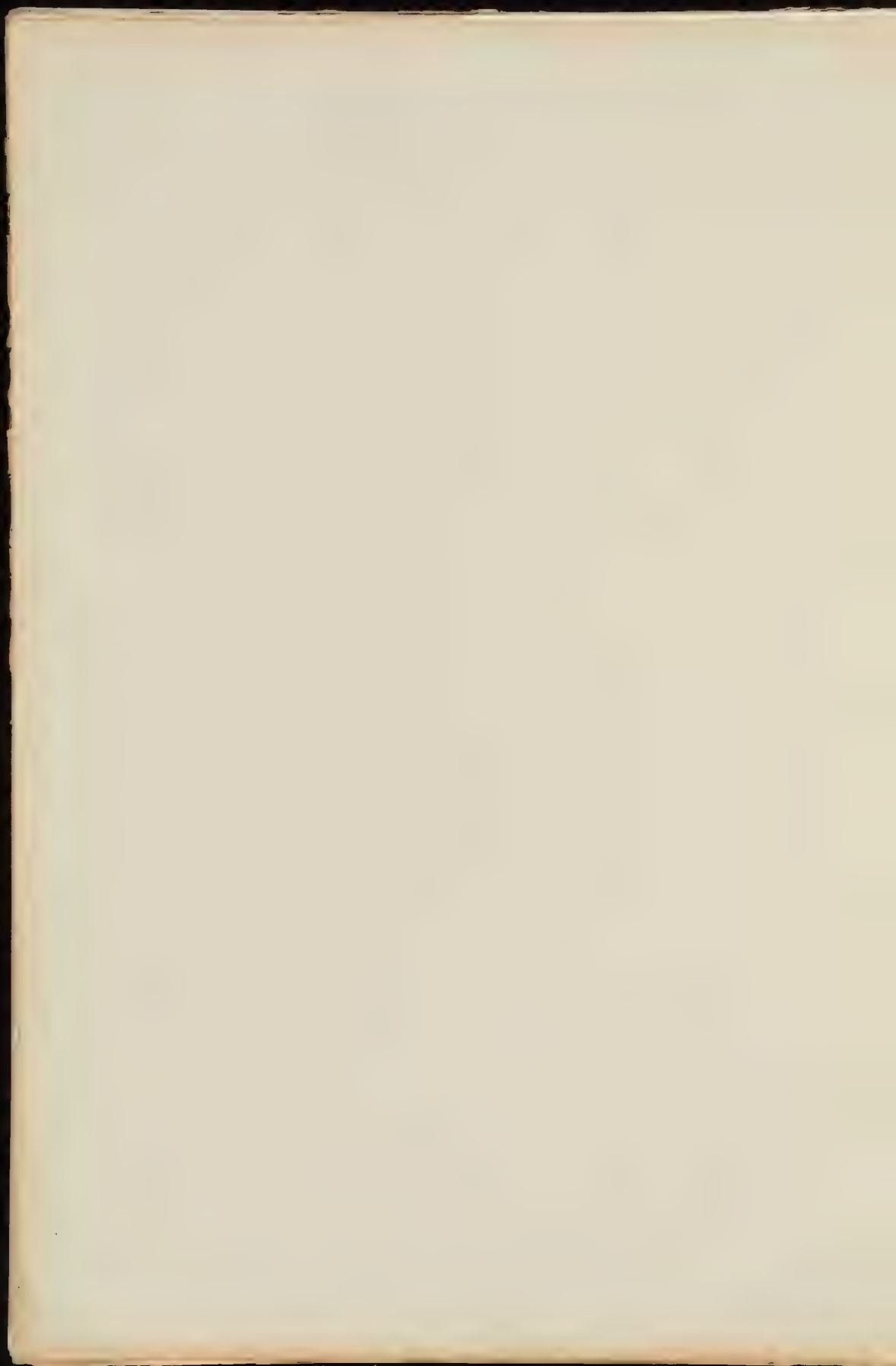
Begging you to excuse my troubling you, and taking this opportunity of acknowledging the numerous kindnesses I have already received at your hands since I have had the pleasure of acting under you

I am

My dear Sir

Sincerely yours

Charles Dickens.



Barnard's Inn

Tuesday 1st May 1835

My dear Sir,

As you begged me to write an original sketch for the first No of the new Evening Paper, and as I trust to your kindness to refer my application to the proper quarter, I should like unreasonably or improperly trespassing upon you, I need to ask whether it is probable that if I could be named as one of the articles under some able & leading title for the Evening Chronicle, it would be considered worth the trouble of the paper.

had any claim whatsoever additional remuneration (of course of no great amount) for doing so.

Let me beg you not to misunderstand my meaning. Whatever the reply may be, I promised you an article, and I shall supply it with the utmost readiness, and with an anxious desire to do my best; which I honestly assure you, would be the feeling with which I should always receive any request coming personally from yourself. I meanly wish to put it

to the Proprietors - first whether a continuation of light papers in the style of my "Sketches" would be considered of use to the new paper; and secondly, if so, whether they do not think it fair and reasonable, that - taking my share of the ordinary reporting business of the Chronicle - I should receive something for the papers beyond my ordinary salary as a Reporter.

Being you to excuse my troubling you,

and taking this opportunity of acknowledging the numerous kindnesses I have already received at your hands since I have had the pleasure of acting under you

I am

Very dear Sir,

Sincerely Yours

Charles Dickens

CHARLES DICKENS.

Date, about 1835.

British Museum, Additional MS. 29 200.

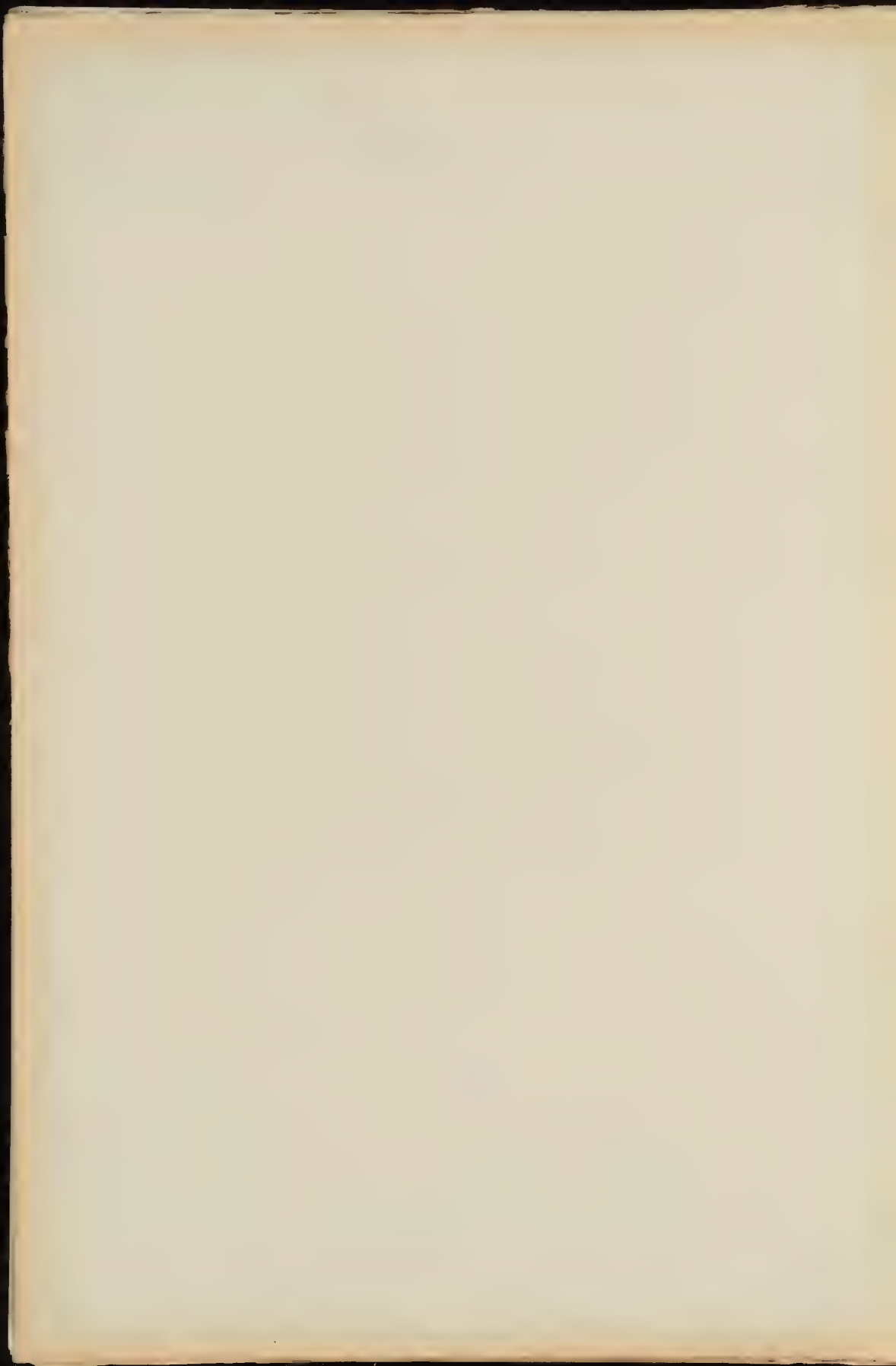


PLATE 198. GEORGE ELIOT, DATE 1858

British Museum, Additional MS. 34,020

THE manuscript for *Adam Bede*, 3 vols.—the dedication in vol. i is "To my dear Husband, George Henry Lewes, I give this MS. of a work which would never have been written but for the happiness which his love has conferred on my life. Marian Lewes, March 23, 1859." This is followed by a note on the composition of the book: "The 1st vol. was written at Richmond, the 2nd at Munich and Dresden, the 3rd at Richmond again. The work was begun on the 22nd October, 1857, and finished on the 16th November, 1858. A large portion of it was written twice, though often scarcely at all altered in the copying; but other parts only once, and among these the description of Dinah, and a good deal of her sermon," etc.

On the death of G. H. Lewes, this MS. with that of eight other works she had presented him became once more her property and were bequeathed by her to the British Museum.



20^u 24

28

copper came out to look at the unusual scene with a slow
 & horrid gaze, willing to hear what any one had to say, in ex-
 planation of it, but by no means excited enough to ask a
 question. Puckall took care not to join the Methodists or the Quakers,
~~and~~ ^{not} identify themselves with the expectant audience, for there
 was not one of them that would not have disclaimed the imputation
 of having come out to hear the 'preacher-woman'—they had come
 out to see "that war a gown 'on, like." The men were chiefly
 gathered in the neighbourhood of the blacksmith's shop. But
 do not imagine them gathered in a knot. Quakers never wear
 a whisper is unknown among them, & they were almost as incap-
 able of an undertone as a cow or a dog. Your true rustic turns
 his back on his interlocutor, throwing a question over his shoulder
 as if he meant to run away from the answer, & walking a step
 or two farther ^{off} when the interest of the dialogue culminates. So
 the group in the vicinity of the blacksmith's door, was by no
 means a close one, & formed no screen in front of Chad
 Grange, the blacksmith himself, who stood with his black-
 braided arms folded, leaning against the doorpost, & occa-
 sionally sending forth a bellowing laugh at ^{his own} ~~the~~ jokes, ^{giving} ~~often~~
 then a guarded preference ^{to} the raucousness of
 Wray Wray, who had renounced the pleasures of the smoking
 pipe for the sake of seeing life under a new form. But both
 styles of wit were treated with equal contempt by Mr. Pookman

GEORGE ELIOT.

Date, 1858.

British Museum. Add. MS 34,020



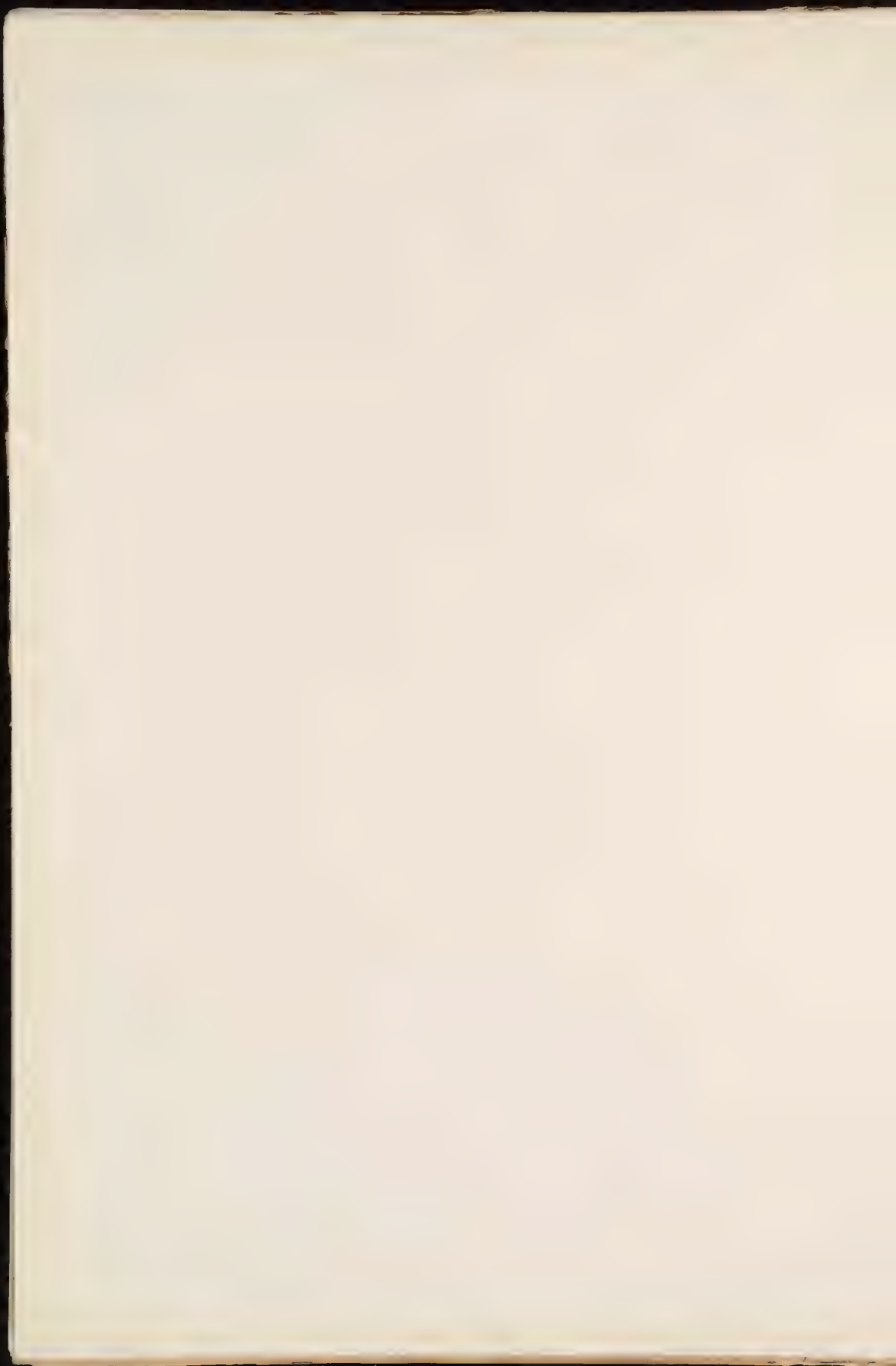


PLATE 199. IVAN TURGENIEFF, BORN 1818; DIED 1883

THE plate shows a specimen of Turgenieff's handwriting, representing a part of the poem, *How beautiful, how fresh were the roses*. Below are translations by Mlle. Kamensky of the poem and of the author's eulogy on his native tongue. Both are found in Turgenieff's *Poems in Prose*.

How beautiful, how fresh were the roses. . .

Somewhere, some time, long long ago, I read a poem. It was quickly forgotten—But the first verse remained in my memory:

How beautiful, how fresh were the roses.

It is winter now; the frost has covered the windows with a coating of ice; a solitary candle burns in the darkened room. I sit, hidden in a corner, while in my head ring and ring the words:

How beautiful, how fresh were the roses.

And I see myself standing before the low window of a Russian country house. The summer wind breaks softly and flutters in the night, the warm air is full of the scent of mignonette and lime blossom;—and at the window, resting on her upraised arm and leaning her head on her shoulder, sits a girl, silently and fixedly gazing at the sky, as if watching for the first stars to appear. How artlessly inspired is the look in her musing eyes, how touchingly innocent the parted questioning lips, how evenly breathes the not yet fully developed, yet untroubled breast, how pure and tender are the features of the young face! I do not dare to speak to her,—but how dear she is to me, how my heart beats!

How beautiful, how fresh were the roses.

And in the room all is dark, dark. . . The burnt-down candle crackles, fugitive shadows fluctuate over the low ceiling, the frost scrapes and snarls behind the wall—and drones a melancholy, senile whisper:

How beautiful, how fresh were the roses.

Other images rise before me. I hear the joyous noise of family country life.—Two fair heads resting against each other, look up brightly and boldly at me with their clear eyes; rosy cheeks tremble with restrained laughter; my hands are caressingly pressed; at intervals resound kind young voices; and a little farther inside the comfortable room, other, also young, hands mingle their fingers on the keys of the old piano, and a waltz of Launer's cannot smother the humming of the traditional samovar:

How beautiful, how fresh were the roses.

The candle grows dim and goes out. . . What is that sound of hoarse, dull coughing? Curled up in his basket, close at my feet and shuddering lies my old dog, my only companion. . . I am cold. . . I feel freezing. . . and they are all dead, dead. . .

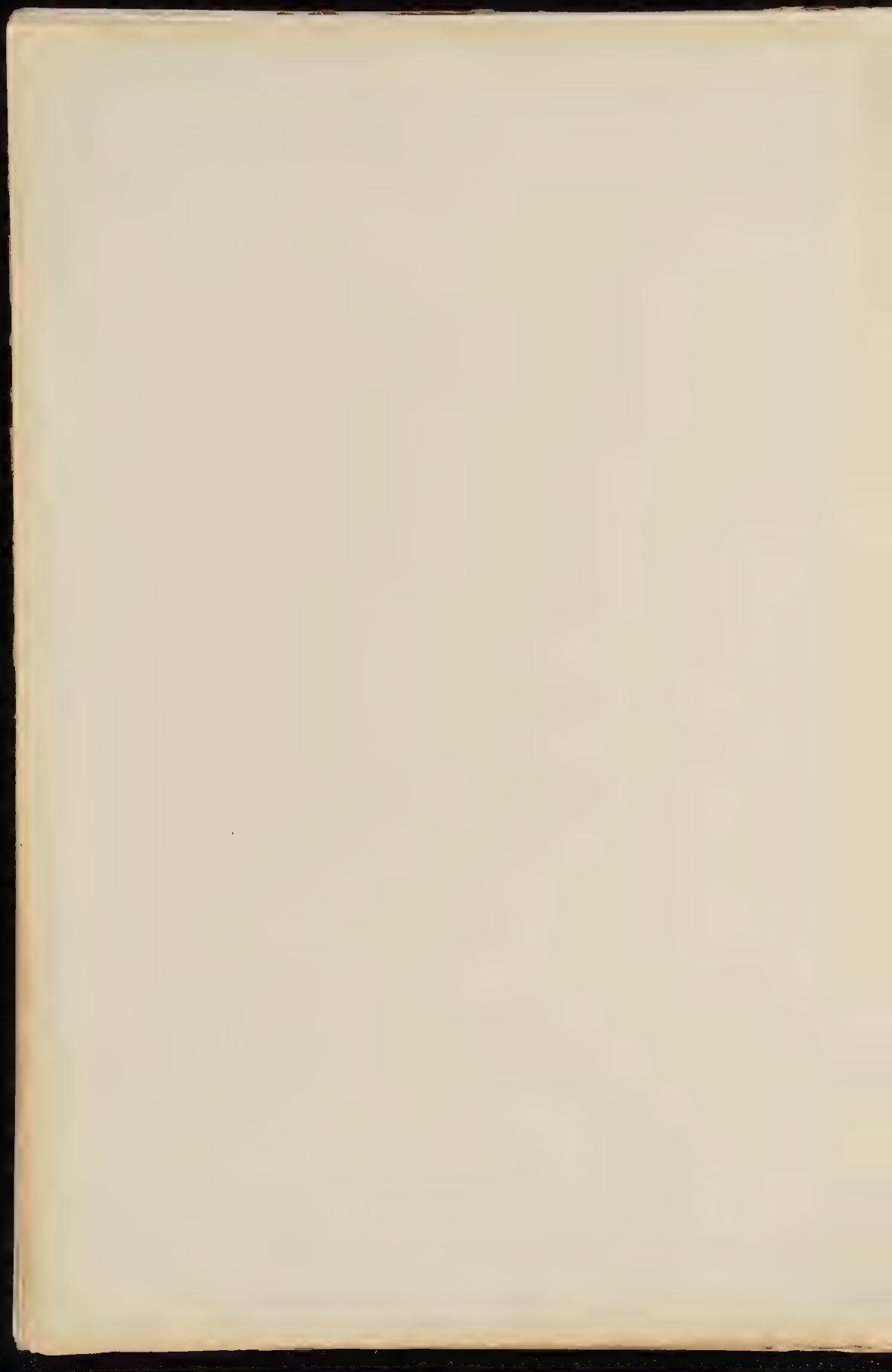
How beautiful, how fresh were the roses.

September 1879.

The Russian language.

In days of doubt, in days of painful uncertainty as to the fate of my native land—thou art my sole support and stay, O great, mighty, truthful, free Russian tongue!—Were it not for thee—how could one do otherwise than fall into despair at the sight of all that is being done at home? But it is impossible to believe that such a language was not given to a great nation!

June, 1882.



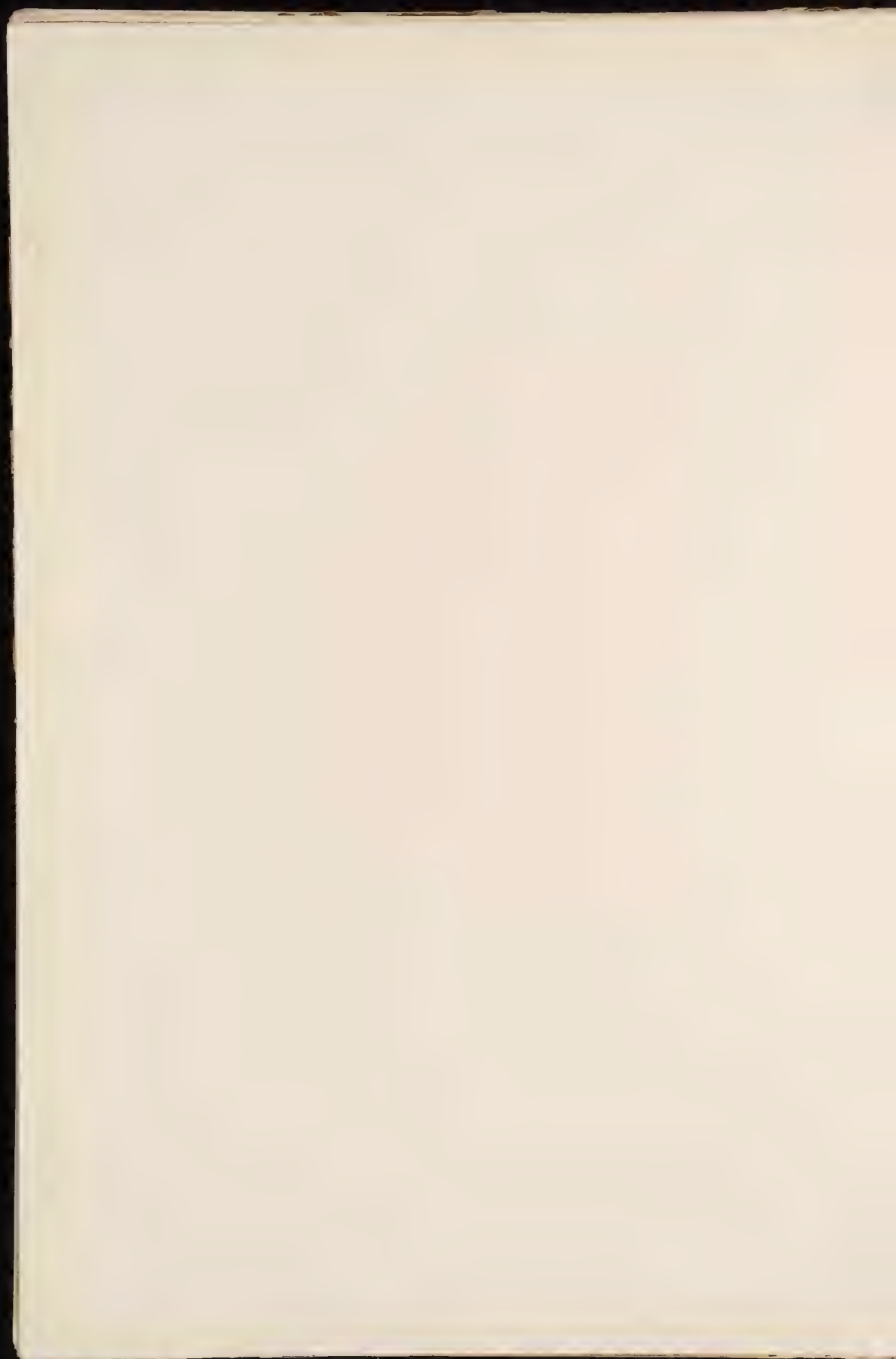


PLATE 200. VICTOR HUGO, DATE 1860

British Museum, Additional MS. 28,510

LETTER in French from Victor Hugo to Charles Griffin, publisher of the *Dictionary of Contemporary Biography*, declining to correct the proof of the sketch of his life in the dictionary. Dated Hautville House (Guernsey), March 1, 1860. Holograph.

Hautville House.

1 Mars, 1860.

Monsieur,

Je suis très reconnaissant de la communication toute spontanée et toute gracieuse que vous voulez bien me faire. Je n'ai fait aucune modification à l'article biographique que vous trouverez sous le pli et que vous m'avez fait l'honneur de me l'envoyer. Quelques petits faits inexacts sont moins graves à mes yeux que l'inexactitude des appréciations. Or je comprends que sur ce point toute liberté doit être laissée à l'auteur de la biographie, dont je reconnais du reste avec empressement la parfaite politesse et la parfaite bonne foi.

Veillez, monsieur, lui transmettre et recevoir pour vous même l'assurance de mes sentiments très distingués.

Victor Hugo.

TRANSLATION.

Sir,

I thank you very much for your kind and gracious communication. I have in no way altered the biographical article you will find enclosed, which you did me the honour to send me. A few inexact details are less serious in my estimation than the inexactitude of the criticism. But I understand that in this respect full liberty must be left to the author of the biography, whose perfect politeness and perfect good faith, moreover, I sincerely appreciate.

Pray convey to him, Sir, and accept for yourself the assurance of my sincere esteem.

Victor Hugo.

Political events had made Hugo a follower of democratic ideas, and he was a bitter opponent of Louis Napoleon. In 1851 his name was placed on the proscription list and he fled to Belgium. From here he went to Jersey and settled finally in Guernsey, where he built the house from which the letter on the plate is dated. He declined to take advantage of the amnesty of 1859, and did not return to Paris until 1870.

Manville hum. 209
mar 1860

Monsieur

Je suis très heureux d'avoir
de la communication pour spon-
saler et vous gracieuse que vous
pouvez bien me faire. Je n'ai
fait aucune modification à l'article
biographique que vous trouvez
sous le pli et que vous m'avez
fait l'honneur de m'envoyer.
quelques petits faits inédits
donne moins force à mon geste que
l'importance des appréciations.
Or, je comprends que vous ayez
une liberté d'écriture laissée et
l'honneur de la biographie, donc je
me réjouis de voir avec compassion
la parfaite politesse et la parfaite
bonne foi.

Respectueusement, sur votre invitation
et votre pour moi même l'assurance
de ma haute estime et de mon
dévouement.

Victor Hugo

VICTOR HUGO.

Date, 1860.

British Museum, Add. MS 28,310





PLATE 201. RALPH WALDO EMERSON, DATE 1867

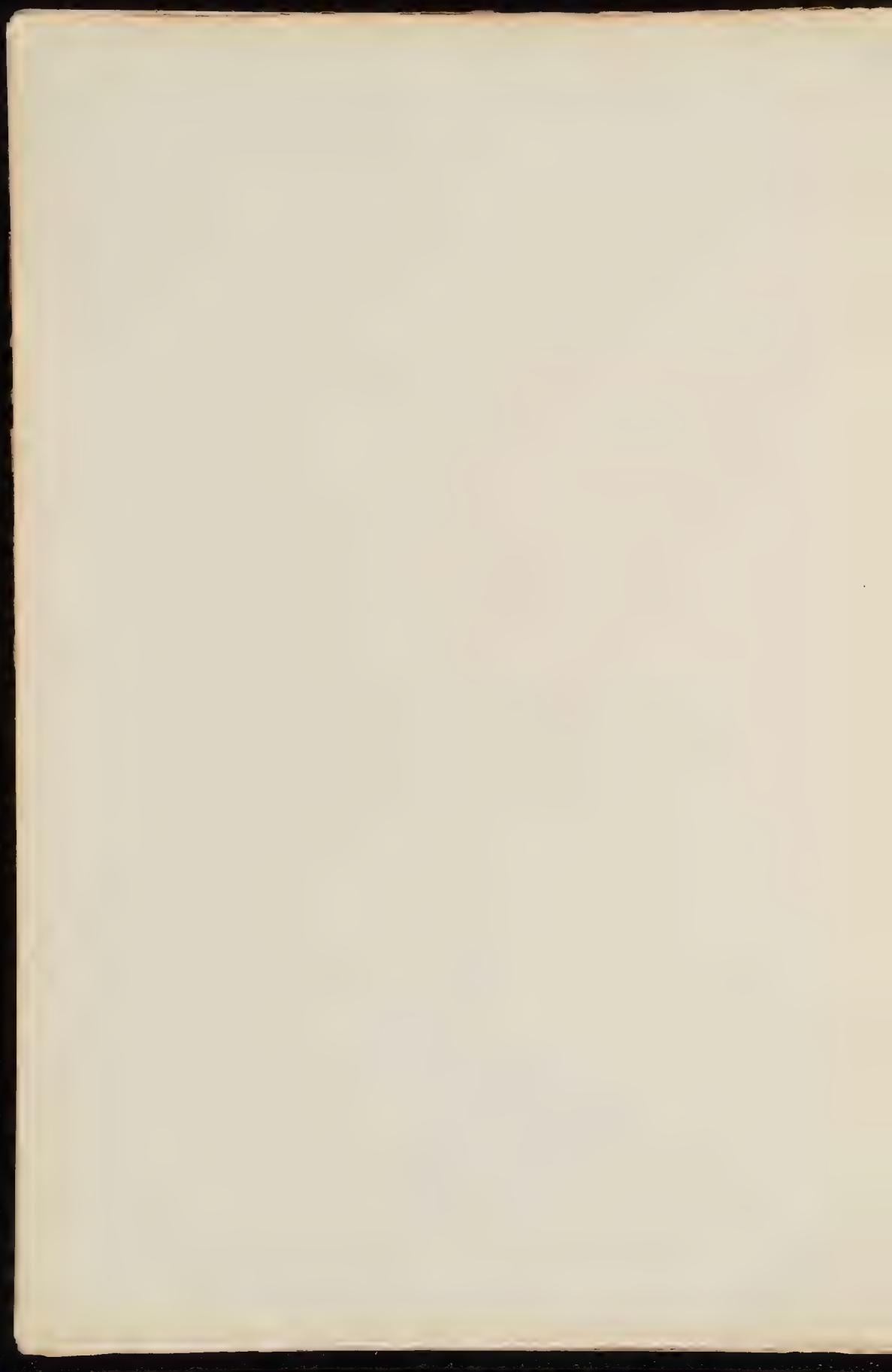
British Museum, Additional MS. 35,515

ASPECTS OF CULTURE. Address read before the Phi Beta Kappa Society, Harvard University, July (18), 1867, by Ralph Waldo Emerson; the original manuscript of the lecture *Progress of Culture*, published in *Letters and Social Aims*, 1876, p. 185.

He begins:

"We meet to-day under happy omens to our ancient society, to the commonwealth of letters, to the country, and to mankind. No good citizen but shares the wonderful prosperity of the Federal Union. The heart still beats with the public pulse of joy, that the country has withstood the rude trial which threatened"

Nearly all of Emerson's prose works were first delivered in the form of lectures, the author then revising and rearranging them for publication. The present one was delivered when Emerson was already sixty-four years old. The year before he had received the title of LL.D. from Harvard University, and the same year he was made overseer.



as kept at bottom of page.

u. Aspects of Culture.*
 * Address read before the Phi Beta
 Kappa Society, Harvard University, July 1867.
 For President of Gen. Emerson,

We meet today
 under happy omens to our
 ancient society, to the Common-
 wealth of letters; to the Country,
 to mankind to good Citizens
 but shares the wonderful
 prosperity of the Federal Union
 The heart still beats with the
 public pulse of joy, that the
 Country has withstood the
 rude trial which threatened



RALPH WALDO EMERSON.

Date, 1867

British Museum, Add MS 33.515



PLATE 202. HENRY WADSWORTH LONGFELLOW,
DATED 1864

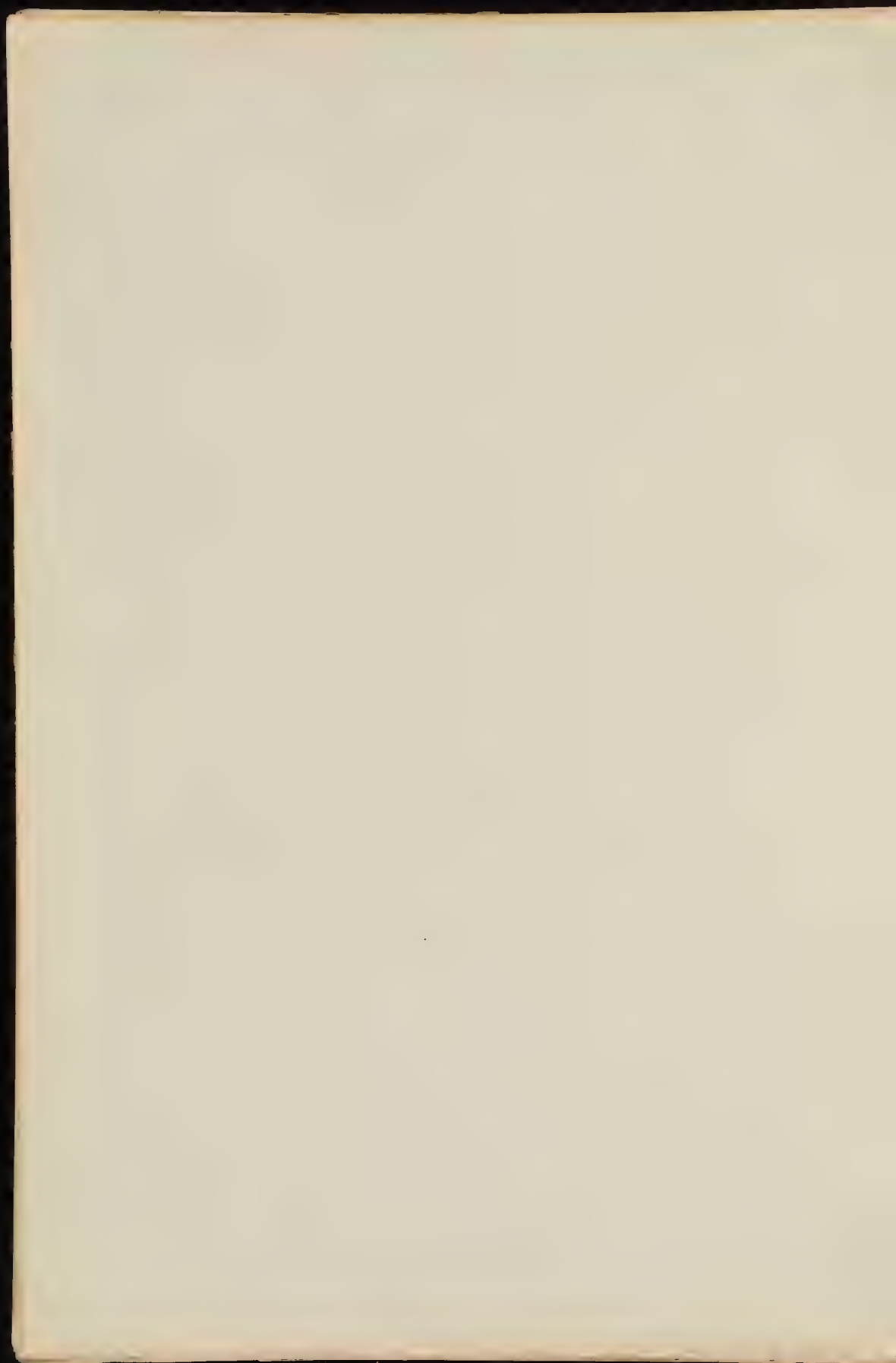
British Museum, Additional MS. 33,964

A LETTER from Longfellow to Hiram Corson, who published an edition of Chaucer's *Legende of Good Women* in 1864. The letter is dated Cambridge, Mass., February 1, 1864, and begins:

Dear Sir,

I have this morning had the pleasure of receiving the copy of your new and very real edition of Chaucer's 'Legende of Good Women,' which you were so kind as to send me and for which I beg you" . . .

Corson was a distinguished scholar, for some time professor of rhetoric, etc., in Saint John's College, Annapolis, Maryland. In 1870 he became professor of Anglo-Saxon at Cornell University.



²⁵⁷
Cambridge Feb 1
1864

Dear Sir,

I have this morning
had the pleasure of receiving
the copy of your new and
very neat edition of Chaucer's
"Legende of Good
Women", which you were
so kind as to send me
and for which I beg you

HENRY WADSWORTH LONGFELLOW

Date. 1864

British Museum, Add MS 33 961

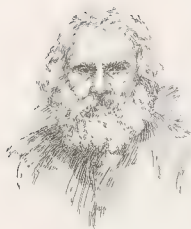


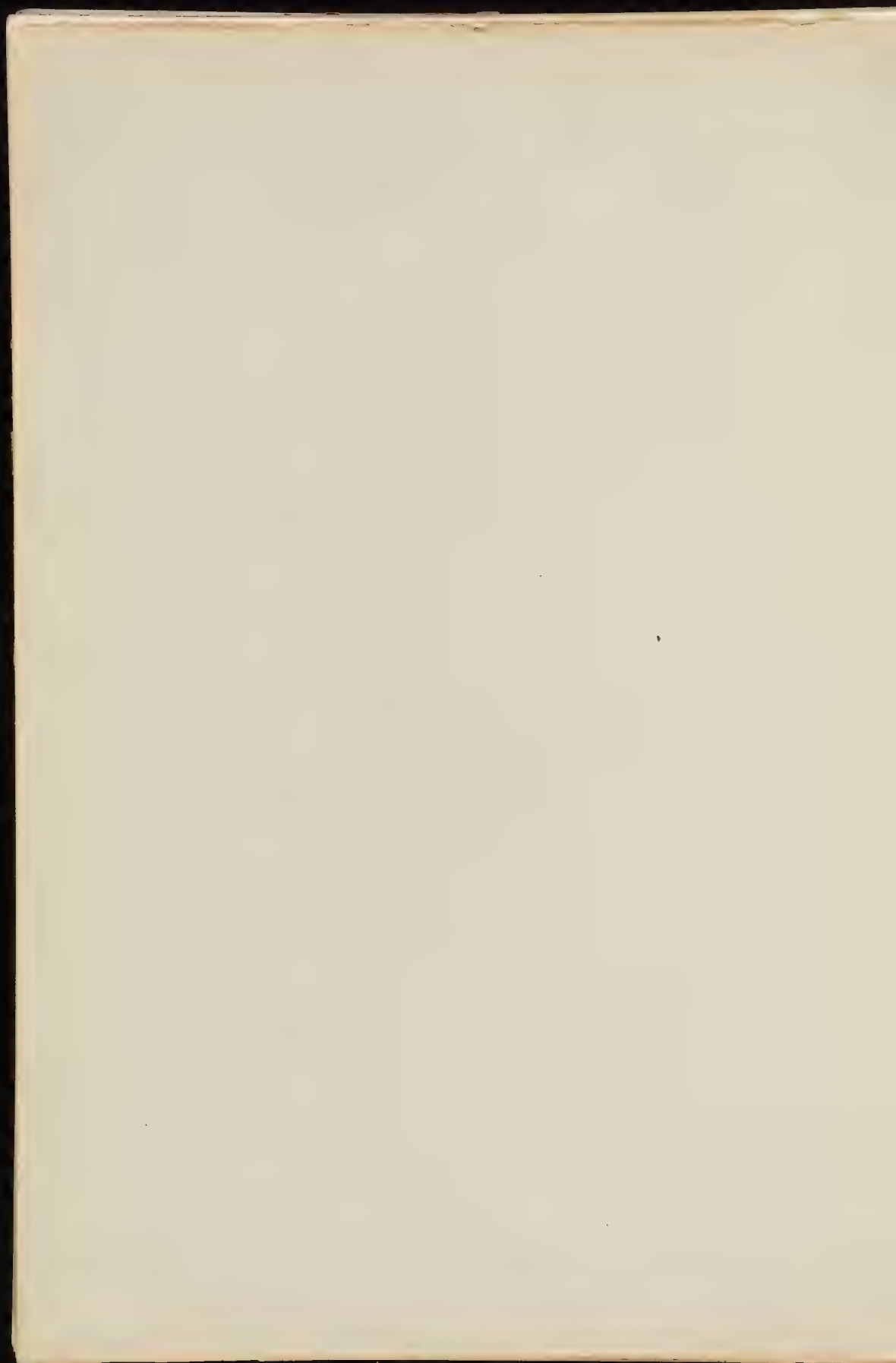


PLATE 203. ALFRED, LORD TENNYSON,
DATE ABOUT 1873

British Museum, Additional MS. 35,203

THE original manuscript of the Epilogue to *Idylls of the King*, addressed to Her Majesty, Queen Victoria. Holograph. The title and ascription were added by Hallam, second Lord Tennyson, son of the poet, who presented the manuscript to the British Museum in 1898.

O loyal to the royal in thyself,
And loyal to thy land, as this to thee—
Bear witness, that rememberable morn,
When pale from fever yet the goodly Prince,
Who scarce had pluck'd his flickering life again
From halfway down the shadow of the grave,
Past with thee thro' thy people and their love,
And London roll'd one tide of joy thro' all
Her trebled millions, and loud leagues of man
And welcome : witness too, the silent cry,
The prayer of many a people, creed and clime —
Thunderless lightnings striking under sea
From sunset and sunrise of all thy realm,
And that true North, whereof we lately heard
A strain to shame us 'Keep ye to yourselves,
For here we sicken of your loyalty;
Your love is as a burden ; get you gone !'
Is this the tone of empire ? this the faith
That made us rulers ? this, indeed, *her* voice
And meaning, whom the roar of Hougoumont
Left mightiest of all peoples in the West ?
What shock has fool'd her since, that she should speak
So feebly ?—wealthier —wealthier—hour by hour.
The voice of Britain, or a sinking land,
Some third rate isle half-lost among her seas ?
There rang her voice, when the full city peal'd
Thee and thy Prince ! the loyal to their crown
Are loyal to their own far sons, who love
This ancient Ocean-empire, and her throne.



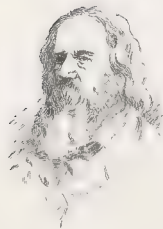
Original A 2 of the Epilogue to the "Song of the King"
to the Queen.

O loyal to the royal in thyself,
And loyal to thy land, as thou to thee —
Pierce with thy, that memorable house, morn
When pale from force yet the goodly Prince,
Who scarce had plucked his flickering life again
From halfway down the shadow of the grave,
Past with thee thus? thy people & their love,
And London rolled one ^{like} voice of joy thus' all
Her huddled millions, & loud leagues of men
And welcome: with thy too, the silent cry,
The prayer of many a people, bread & wine —
Thunderclap lightning striking under sea
From coast & sunrise of all thy realms
And that true North, whose we lately heard
In strain to shame us 'Keep ye to yourselves,
~~From there~~ ^{In there} we sicken of your loyalty; ~~depart~~
Your love is as a brother; yet you gone?
Is this the tone of empire? faith in ~~him~~ ^{the faith}
~~that~~ ^{that} made us men? this, indeed, her voice
And meaning, whom the roar of Hongourmont
Left mightiest of all peoples in the West?
What shock has foiled her voice, that she should speak
So feebly? — wealthier — wealthier — how by hour.
The voice of Britain, on a sinking land,
Some thudrate idle help lost among her seas?
There sang her voice, when the full city pealed
Thine & thy Prince! the loyal to their crown
Are loyal to their own fair sons, who love
This ancient Ocean-empire, & her Throne

ALFRED, LORD TENNYSON.

Date, about 1873.

British Museum, Add. MS. 35,203.





5 Rosenthal
1901

